



# The Bruckner Journal

ISSUED THREE TIMES A YEAR AND SOLD BY SUBSCRIPTION

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## In this issue:

The First Second.....	2
Concert reviews.....	3
CD reviews.....	6
CD New Issues.....	9
New Edition of 9th Finale Samale-Cohrs 2004.....	11
Poem by Morton Marcus....	26
Bruckner Scores: Instrumental Works, Cantatas & Large Scale Choral Works.....	28
Obits: Horst Haschek, Marcello Viotti.....	33
Gt Missenden Weekends...	34
Concert Diary.....	35

### **THE 4th BIENNIAL CONFERENCE, NOTTINGHAM, 25 JUNE**

The 2005 Conference is now fully booked. Anyone wishing to attend who has not already booked should contact Raymond Cox, 01384 566 383, to check if a place has become available. Anyone who has already booked but is now unable to attend, please let Raymond know, so that their booking may be made available to others.

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## Unfinished Bruckner

Some of the most powerful and effective symphonic codas were composed by Anton Bruckner. In performing their dual function of summation and closure, and in sheer exultation, they are unsurpassed, and their finality in musical terms is incontrovertible.

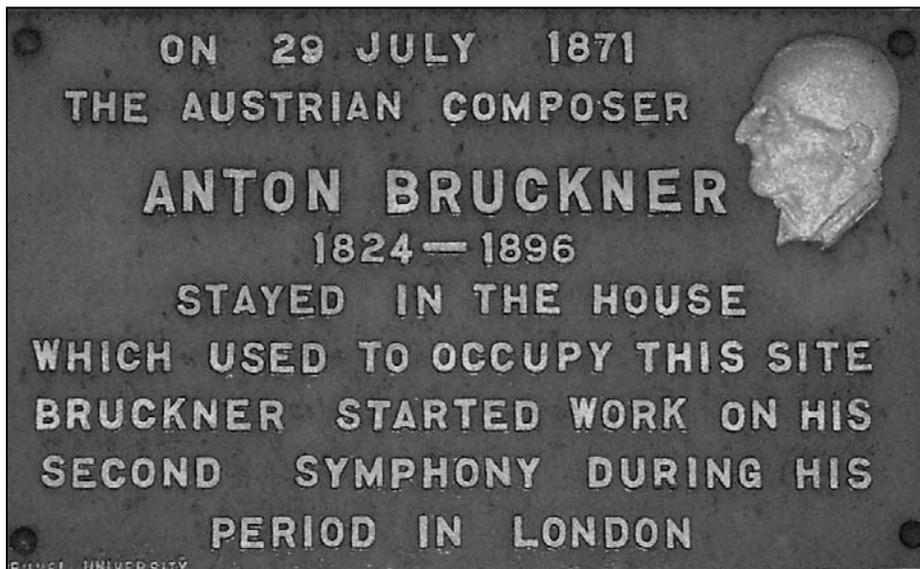
It is therefore ironic that they were rarely, if ever, the last word. The 'finished' symphonies were revisited and revised by both Bruckner and his editors, and to this day new and different versions/editions of the works are appearing, continuing the practice begun by Bruckner himself. Our perception of what a particular Bruckner symphony is, is subject to continuous reappraisal, and what might be called the 'Brucknerian symphonic project' remains open-ended. As long as existing sources and editions are reviewed and new sources discovered, new scores will be produced and performed. (e.g. 1872 2nd, ed. Carragan; and 1888 8th Adagio, ed. Gault & Kawasaki)

So it is neither surprising nor inappropriate that a variety of strategies and, indeed, scores exist as a response to the question posed by the unfinished Ninth. The view that the three movements are in some sense 'complete' is strongly held by many. But Bruckner never conceived of the symphony as other than a four movement work, and the case for the provision of something performable as a Finale is very strong. Exactly what it should be – that's an intriguing discussion, and one that is also unlikely to come to an incontrovertible conclusion. KW

## THE FIRST SECOND

The **first** public performance of Bruckner's 2nd Symphony in its first version, 1872, ed. Carragan, took place in Vienna on April 8th 2005 at the Konzerthaus. The Radio Symphony Orchestra of Vienna was conducted by the Australian guest conductor, Simone Young, and Dr. William Carragan was present at the performance.

A review in the newspaper Die Presse, 11 April 2005, written by Walter Weidringer, commented, '... Bruckner presented himself in this fascinating work distinctly as an artist of storm and stress. Compared with the already-available mixed version of Robert Haas, the symphony is significantly longer, more angular, block-like and irregular, an impression made stronger through the similarity to Beethoven's Ninth in the shift of its rebellious Scherzo to second place.' On Simone Young and the RSO Wien's performance he remarked, 'With dramatic understanding, Young deliberately brought out the violence, outrageousness and audacity of the score, which Bruckner later reorchestrated and smoothed over in places...' (*trans. Carragan*)



This plaque, which commemorates the start of work on the Second Symphony, is situated in the wall of an office building in the south east corner of Finsbury Square, London, between the Barbican Concert Hall and Liverpool Street Station. Bruckner stayed at Seyd's 'German' Hotel on this site when giving his famous London organ recitals.

The 1872 version of the 2nd Symphony has been recorded by the Bruckner Orchestra, Linz, under Kurt Eichhorn in March 1991, issued on Camerata CD 30CM-195~6, and by the National Orchestra of Ireland under Georg Tintner in September 1996, issued on Naxos CD 8.554006. They are listed in John Berky's Bruckner Symphony Versions Discography under Symphony No.2, 1872 First concept version, <http://home.comcast.net/~jberky/BSVD.htm>

## Concert Reviews

BIRMINGHAM

Bruckner Symphony No. 8, in the Symphony Hall, 1 March 2005  
City of Birmingham Symphony Orchestra / Manfred Honeck.

A live performance of the eighth symphony must surely be rather rare in Britain outside London; to have one conducted by an Austrian, even rarer, and by Manfred Honeck, one not to be missed. Highly imaginative, very expressive, and appearing to engender a good rapport with an orchestra, his style is nice to watch, and is an integral part of the performance. So with high expectations, I travelled some 180 miles to hear the City of Birmingham Symphony Orchestra play "No.8" under his baton.

A master of phrasing, texture and dynamics, with gently controlled crescendi and sudden diminuendi, Honeck unfolded the first movement as if he were reading a story to his audience. The first bars whispered their way into the hall, focussing our attention so that we must not miss a single note. Page by page we were led gradually up to the climax (that there is only one in a movement is a hallmark), then brought full circle to an ending as hushed as the beginning. The orchestra responded well to Honeck's sensitive guidance, the strings in particular playing with warmth and depth.

There was a tangible change of atmosphere before the scherzo, as Honeck relaxed and smiled and held a two-minute silence, effectively paving the way for Bruckner in rustic, uncomplicated mood, delightfully interpreted and phrased with deliberate contrast between the scherzo and the more contemplative 'trio' section.

In the slow movement, I was decidedly edgy, mainly with the brass department (apart from the horns) which was definitely not on Honeck's wavelength. The great tuba melody was unfeeling, coarse and ugly, destroying what should have been a beautiful moment. Fortunately the strings effected a gallant rescue. The principal horn deserves a special mention at this point, for her expressive playing and lovely tone... a pity the Wagner tubas could not match up to her. I felt that British cold restrained character was at odds with what Honeck clearly felt and wanted to express in this movement.

Another pause for reflection prepared the way for the most explosively electric and electrifying Finale I have ever heard. The orchestra raised its performance several degrees to play the accurately precise rhythm Honeck demanded. Again he proved his mastery of dynamics, and his ability to move naturally and smoothly through the whole gamut from the rhythmically exciting to the quietly reverent. In the final glorious harmonic build-up, it seemed impossible that the orchestra had any more to give, but somehow between them, conductor and orchestra achieved a formidably triumphant ending.

I was always comfortable with the often easy-going tempi, which neither detracted from nor added to the drama; that was achieved by superb phrasing and musicianship. A convincing performance which I thoroughly enjoyed, as I had expected. It was in keeping with Honeck's maxim, "Musik ist wichtiger als das Ego des Dirigenten" ... The music is more important than the conductor's Ego. Along these lines, it was pleasing to see him immediately acknowledge all the key players individually, and applaud the CBSO as a whole, before accepting our applause and calls of "Bravo" for himself. A truly humble Maestro.

It was a shame most newspapers and music magazines only saw fit to 'list' this concert, and chose not to single it out for comment/review. Their loss, I have to say, and a sad 'miss-out' for those concert-goers who let themselves be swayed by the "Editor's ... or Critic's Choice." Manfred Honeck deserves better recognition this side of the Channel.

Florence Bishop

Raymond Cox was also at the concert. He writes:

A fine 8th from Austrian conductor Manfred Honeck. One was left with the feeling that the structure and flow, smoothly rendered here, were combined with an overall unity of purpose, certainly evident in the Finale. The spiritual dimension came into its own in the Adagio (three harps were used, as Bruckner requested, 'if possible'). There was superb playing from all sections and Honeck produced a controlled and synthesised blending of sound. Only in the first movement

was there a little less intensity of feeling in favour of the blending of elements. This performance was memorable because the conductor was *never* an obvious presence between the music and the audience.

### **What the papers said...**

Christopher Morley in *The Birmingham Post* commented: "...members of the CBSO looked understandably drained at the end of a rare hearing of this gargantuan masterpiece, but their rewards were huge after a reading under Manfred Honeck which seemed to disregard real time, flowing and holding back by turns, making this huge structure breathe with natural shape."

### LONDON

Strauss: Two Songs, Op.34; Die Göttin im Putzzimmer

Bruckner: Motets: Christus factus est; Locus iste.

Songs: Das edle Herz; Du bist wie eine Blume

St Giles Cripplegate, 8th April 2005, BBC Singers, Stephen Cleobury

Strauss: Drei Hymnen

Bruckner: Symphony No.8 (1890 version, ed. Nowak) in The Barbican Hall, 8th April 2005, BBC Symphony Orchestra / Donald Runnicles

The BBC Singers performed a concert of unaccompanied choral works by Richard Strauss and Bruckner in St Giles Cripplegate, preceding the orchestral concert in the Barbican Hall. The performance began and ended in spectacular style with 16-part settings by Strauss characterised by lush harmonies and glorious melodic lines. This was extraordinary and quite overwhelming music.

The Bruckner motets Christus Factus Est and Locus Iste were like moments of clear-sighted calm in this context; but the two secular part songs were really overwhelmed by Strauss's Die Göttin im Putzzimmer (The Goddess in the Boudoir) that preceded them and failed to register any special character at all on this, my first, hearing. And the motets, although well performed, lacked the atmosphere of religious inspiration that the BBC Singers were able to produce when singing to illustrate Stephen Johnson's 'Discovering Music' BBC Radio 3 programme on 12 March 2005.

The orchestral concert was also of Strauss and Bruckner, but there was here an interval allowing the palate to be cleansed before the Bruckner began. The opening of the Eighth sounded prosaic, short on mystery and drama in the presentation of the main theme. It was only with the entry of the Song Period, that duplet-triplet rising scale, that magic began to touch the performance. And thereafter things seemed to improve steadily in what became a mighty interpretation of this mightiest of symphonies. It can't, unfortunately, be said that it was the quality of the orchestral playing that made this such a convincing interpretation: Runnicles failed to elicit from the BBC SO the sort of incandescent commitment that Wand (no doubt with much greater rehearsal time) was able to obtain. What produced the power of this presentation seemed to me to be an extraordinarily clear-sighted grip on the tempo relationships. No tempo seemed unrelated to what preceded or followed it; in effect a constant underlying pulse was maintained throughout. There was an inexorable steadily mounting rhythmic power: everything had time to breathe, but at no time was there a loss of momentum, and neither was there any disruptive speeding up or slowing down for short term expressive effect. The result was a magnificent cumulative effect, each movement building on its predecessor, so that the reappearance of the main theme of the first movement in the Finale was a momentous event, and the final overlay of all the movements' main themes was a glorious consummation of this symphony's transcendent agenda.

Ken Ward

### **What the papers said...**

Richard Fairman in *The Financial Times*: "Bruckner's Symphony No 8 would have worked better if all the players had been concentrating - too many out-of-tune passages, bloop from the horns and so on. Runnicles has acquired a mastery of the long view, but it has come with an unmistakably operatic sense of drama. For once a true symphonic conflict was engaged and the triumphant ending felt justified." Tim Ashley in *The Guardian*: "The opening of the scherzo, with

the music gradually gathering weight as it emerges from the miasma of flickering Mendelssohnian strings, was beautifully done. So was the slow movement, in which the influence of Wagner's Tristan adds a mystico-erotic flavour to Bruckner's fervour. Elsewhere, however, Runnicles slid too frequently towards rhetoric."

LONDON

Bruckner Symphony No.7 in E [Haas Edition] in St John's, Smith Square, 4th May, 2005  
Kensington Symphony Orchestra / Russell Keable

Here was a splendid case of 'less is more': just one work in a relatively swift performance (62 minutes) that proved sufficient and satisfying. The Kensington Symphony, nearing its 50th-birthday, is an excellent example of how student and amateur musicians can come together and do something worthwhile – not only for themselves but for the audience, too. This Bruckner 7 was a thoroughly fine achievement in which the odd glitch was meaningless when set against the commitment and understanding displayed by the musicians.

It helps that Russell Keable is the KSO's long-standing conductor. This easeful and industrious partnership was at its best in this thoughtful and whole-viewed account of Bruckner's E major symphony. Keable's lucid conducting style, his appreciation of musical architecture and his deeply-felt but never overstated musicianship, came into its own here: this was Bruckner conducting of a high order, not least for marrying eloquence and journey.

How well the tremolando strings caught the air at the opening, and how immediately intense and flowing were the cellos and horns in the first theme, and how telling were the dynamics: the entire performance encapsulated in the opening bars. What was particularly impressive was Keable's understanding of this music as a 'real' symphony; Bruckner doesn't need to be treated as a religious zealot or the purveyor of 'magic moments'; indeed, what emerged here was a composer of impeccable architectonics – distinctive musical invention securely developed and inexorable, and with a directness of communication that targets the head and heart in judicious balance to bring something indefinable but momentous.

In the first movement there were many arresting features, not least when the timpani first enters (quite late in the movement), and the whole of the Allegro moderato (treated by Keable as a 'genuine' first movement Allegro) had an underlying logic. The Adagio was superbly done, with great dignity and an enveloping of sections that allowed a compelling flux of consummation and flashback. Rightly, come the climax, Keable did without any percussion – seemingly because Günter Wand also did so: of course, this is as Robert Haas published the symphony. The emotional fallout lamenting Wagner's death was graphic but without over-spill, and the Wagner tubas were excellent, here and throughout. Both the scherzo and finale were propelled along, the former with real swing, and nicely contrasted with a languorous but not laid-back trio, and the finale properly resolved the symphony without pomp yet distilled contrasts and majesty with a sure hand.

The odd tuning discrepancy aside, the strings played with warmth and unanimity (violins were appositely antiphonal), and the woodwinds contributed some characterful solos (flute and oboe, especially) and made a well-balanced consort. If the trumpets were over-loud and piercing, this was a small deficiency. Overall, then, the KSO can be proud of this concert, which shone vividly in the Bruckner-equitable acoustic of St John's.

Colin Anderson

LONDON

Bruckner Symphony No. 7, in the Royal Festival Hall, 26 April 2005.  
Philharmonia Orchestra / Leif Segerstam

There is that very precious moment as a performance of the Seventh begins, a moment of complete attention when it's not quite possible to determine whether the *pp* violin tremolo has entered the world or not. Often there is complete silence and full attention by the whole audience that prepares a rapt reception for the glorious arpeggio-like opening of the main theme. And it was wonderful as played by the Philharmonia under Leif Segerstam (who stood in at short notice for an indisposed Esa-Pekka Salonen), the tremolo only just audible from my seat in the balcony, and the

main theme presented at a tempo that was almost the *Allegro moderato* asked for by Bruckner, and not the usual *Adagio* we're accustomed to hearing. The result was an impressive cogency over the length of movement: a slower second subject, *Ruhig*, and when the opening arpeggio is inverted, *ff*, bar 233, towards the end of the development, it was done at the same tempo as its original presentation, instead of much faster as in most performances. Taken like this the movement becomes less dependent on short term extremes of expression, but gains in structural power. Hence, as it moved into the recapitulation and thereon through to the last echo of the coda, I was absolutely enthralled.

The Wagner tubas were on tremendous form and sounded stunningly beautiful as they introduced the *Adagio*. The tempo chosen by Segerstam kept the theme moving, but I would have preferred it a little slower, as the contrasting *Moderato* second subject almost scurried along, didn't sing as lyrically as it can, and seemed at its second appearance like a somewhat perfunctory interruption in the development of the main theme. Even so, the movement was very powerful and structurally convincing. Cymbal and triangle were sounded at the great climax, and the funereal peroration by the tubas was magnificent.

Thereafter things seemed to become a bit routine. I don't know if the change of conductor had limited the available rehearsal time, but as soon as the strings came in with their rhythmic accompaniment in the *Scherzo* there seemed to be a lack of life and vitality, a lack of detail. But they did include the sudden *piano* followed by *crescendo* that Klemperer would also do at bar 65 – maybe they were still using the same parts! The *Finale*, without Klemperer-style heavy *ritards*, was done quite well, but not well enough to rescue the overall performance from a sense of falling-off after the first two movements, which was a great pity because it began with the makings of a very fine performance indeed.

Ken Ward

### What the papers said...

Geoff Brown in *The Times* wrote:

“Fairground Bruckner this may have been, but rather Segerstam's reckless blaze than some other contender's reverential trudge. Throughout, the orchestra put only their best feet forward. The beginning was magical, with the quietest murmur from the tremulous strings overlaid with beautifully plangent cellos. But the night's defining timbre belonged to the brass, four Wagner tubas and all, sounding out with force, precision and heat.”

## CD Reviews by Colin Anderson

Symphony No.7 in E [Nowak Edition]

Coviello Classics 30405

Symphony No.8 in C minor [1890 Version; Haas Edition]

Coviello Classics 30301

Aachen Symphony Orchestra, Marcus R. Bosch

Recorded live in St Nikolaus Church, Aachen, Germany – 9 June 2003 (Symphony No.8) and 31 May 2004

If neither the label nor the conductor and orchestra is familiar, this is no reason not to investigate these two strong and resplendent accounts – even the most seasoned of Brucknerians will surely sit up and take notice. What is especially compelling is the utter dedication of these musicians on behalf of Bruckner's music; these are genuinely sympathetic and new-minted (live) performances.

Marcus R. Bosch (born 1969) is Music Director in Aachen (Karajan was there for a time) and is, on the strength of these two performances, a Bruckner conductor of real distinction and perception, one who adroitly balances the structural and emotional processes of Bruckner's invention and inspires his musicians to give heartfelt and committed renditions. The glow of these versions has something to do with the acoustic of the church of St Nikolaus, which adds vibrancy to what seems (from the pictures in the CD booklets) and sounds like an orchestra a few desks

short in the strings (or, maybe, some members are missing due to space limitations). Yet while there is sometimes a homespun rather than international feel to the playing, few allowances have to be made in the face of such spirited and understanding music-making.

Bosch himself is alive to the design and detail of the music and favours forward-moving tempos; there's no rush, though, rather a natural sense of direction and resolution sustains both symphonies. In particular, Bosch has a keen eye and ear for Bruckner's small print; these performances are very thoroughly rehearsed and yet retain a spontaneous, ink-still-wet quality. The musicians of the Aachen Symphony are very responsive and characterful – solo lines leap from the texture with confidence. The church acoustic brings the elements together – there's an ambience that seems just right for the music, one that is complementary and expansive but without smudging lines. Bosch doesn't allow the (4-second) reverberation period to be an integral part of his interpretations: that is, he doesn't extend silent bars to accommodate *all* the resonance.

Bosch is especially adept at building and releasing tension and in seeing both symphonies whole while being fluid to 'episodes'. Symphony No.7 is luminous and flowing while No.8 is direct and urgent, flexible, and especially alive in the Adagio to emotional incident. The booklet states no edition for No.7, but as Bosch includes percussion at the Adagio's climax he's in line with Nowak, and he opts for Robert Haas's editing of the 1890 version of No.8; in that symphony's Adagio, Haas's longer text is dispatched in a 'mere' 23 minutes – yet without sounding hasty; indeed the state of impulsive flux seems totally convincing.

The recording of No.7 is excellent, beautifully judged in capturing both the orchestra and the space it is playing in; No.8 is slightly less impressive in that dynamics are initially rather restricted and the orchestra is a little too distant; that said, the climaxes of the Adagio open out gloriously and the players, by now, are given a more tangible perspective. (Both releases include a "dts-encoded 5.1 channel surround-CD". Not playable on a CD machine, it seems: I did, anyway! Both in fact did play and reproduced 'white noise'. An expert colleague, responding to my query, advised: "Your audio CD player should not really have been able to make noisy nonsense of the DVD disc. There must be something wayward with the coding on the disc.") The CDs are just fine!

It seems that these are one-off unedited performances; if so, despite the odd happenstance (and what sounds like one, rather than composer's requested three harps in the 8th), there is much here that is admirable. Certainly, come the close of both performances, the feeling is that an important journey has been undertaken and has been summated with purpose, fresh thoughts and new life. Rather special, in fact.

## Symphony No.5 in B flat

Orchestre National de France, Lovro von Matačić

Radio France recording of a live performance given in the Théâtre des Champs-Élysées, Paris, on 21 May 1979 - NAIVE V 5000 (77 minutes)

Radio station archives can often be a treasure-trove of wonderful things. Whether this particular release achieves such a target will largely depend on each listener. Lovro von Matačić (who died in 1985 in his mid-eighties) was a notable Bruckner interpreter who officially recorded the Fifth Symphony with the Czech Philharmonic for Supraphon. This 'appendix' release finds the conductor using a 'clean' text (his Prague recording retains some Schalk-isms), yet Naive does not confirm that Matačić is using Nowak's edition of Bruckner's original version, completed in 1878 (and confuses the situation further by putting "Vienne, 1894" on the back cover, which is the year of the first performance, [in Graz] conducted by Schalk in his own version).

This Paris account is broad, well prepared and conscientiously played, although some slight roughness in the scherzo suggests either unfamiliarity with the music or the occasional uncertain direction on behalf of Matačić himself, and passages such as the finale's fugue need to be more effortlessly dispatched. (The Orchestra's a little untidy, too; listen out for an impromptu pizzicato at 3'08" in the first movement; quite amusing!)

Overall, Matačić's way with the music is decidedly sectional – imposing in the slow introduction, energised for the first subject of the Allegro and then sitting-down heavily for the second one before spurting off again; come the first-movement coda, Matačić sprints to the

finishing post. Overall this is a slightly curious mix of impulse and being consciously well behaved; if not one-dimensional, Matačić rarely gets to three, although his rich, sonorous, very stately way with the broad melody in the Adagio is certainly effective – save that the violins are tonally a little bleached (more below on sound quality) – and although the recording is clear enough, the brass is forward, edgy and lacks warmth. This interesting performance closes with a massive peroration, somewhat forced: it will seem either tacked on or thrilling.

However, the merits of choosing this performance for posterity are overshadowed by the way the radio tape has been re-mastered. Allowing that the brass is prominent and the acoustic has an after-sting to it, these two factors are part of the origin, but Jean-François Pontefract's re-mastering leaves something to be desired. In over-processing to eliminate hiss, Pontefract cues the 'usual' concomitant of such action – slightly veiled timbres in bass and mid passages when mezzo-forte and below. There are far worse examples around than here, but the 'dark to light' timbres that occur in the dynamic and tonal ranges just cited are noticeable and distracting. The finest transfer engineers, who really listen to what they produce, avoid such tainting; Pontefract could have done a better job in this respect. Try the opening of the scherzo: as well as a crescendo, the sound emerges out of (relative and processed) darkness to timbres that are natural. There are numerous such 'dark' spots here – in bass pizzicatos and particular string registers.

### Symphony No.5 in B flat

Munich Philharmonic Orchestra - Christian Thielemann

Recorded in October 2004 in the Philharmonie im Gasteig, Munich DG 477 5377

Thus Christian Thielemann's Munich Philharmonic tenure is launched – and, with it, the playing-time of CDs is extended; this one plays for 82'36".

This is a rich, sonorous account. Maybe the brass is too loud; perhaps Thielemann exults too easily. Yet for all the burnished majesty (or attempts at it) there is also much delicacy and chamber-music observations. As Thielemann remarks in his own booklet note ... well, what does he observe? He is certainly self-aware and, as he says, if there is a Protestant way of conducting Bruckner, then maybe he embodies it. (He's not a Catholic.) He talks about slowness ... but that's relative. (Celibidache in Bruckner 5 in Munich takes longer, on EMI, and yet he never seems slow – whatever that term, often pejorative in a Celibidachian context, actually means.) Let the music speak for itself. Thielemann can't quite do this; he is quite strict, and imposes as an external force on the direction of the music: 'significant' moments are sign-posted; progress becomes static. Thielemann has the advantage of antiphonal violins (double basses on the left) and a seasoned Bruckner orchestra in the Munich Philharmonic (Thielemann acknowledges this in his note – the only note; therefore first-time buyers are deprived a 'proper' essay on the music).

The first movement is something of a trial, and the Adagio is just as massive; at least it seems to have somewhere to go; long lines carry more charge, and expression has linear direction; even so, Thielemann cannot let the music off the leash. The final climaxes don't 'burn' as they should, partly because textures are rather homogenised and the recording is not the most dynamically expansive. The scherzo dances heavily, too emphatically, and Thielemann can't resist tweaking some phrase ends; here and elsewhere the Munich strings tend to simper, presumably by design, and they're a bit thin-sounding, too. And so to the vast finale; even the clarinet's Till Eulenspiegel-like interruption is 'worked out', and the fugal writing is made rather pedestrian. And so on. Overall: too heavy and dragging, and too calculated.

The recording quality disappoints and reverberation clouds the issue, with fortissimos having an edgy quality as well as being a tad woolly ('hollow' comes to mind, too). The sound is cleaner, more tangible, at lower dynamics: yet the strings can sound mushy. Thielemann's Bruckner 5 is something of a marmoreal offering and one difficult to return to. Maybe it was too early for DG to send the microphones to Munich.

Colin Anderson

**CD Issues**

MARCH-JUNE 2005

Compiled by Howard Jones and John Wright

A quieter period for Bruckner releases with a surfeit of #7 and a shortage of recordings of the early symphonies and choral works. Bargain of the year must be the Barenboim set which was on sale at one mail-order supplier at £16.95. Scheduled for release in June is a 4 DVD video set of Günter Wand and the NDRSO in concert at the Schleswig-Holstein Musik Festival 1996-2001 doing symphonies 5, 6, 8 & 9 plus Haydn #76 and Schubert #8.

## SYMPHONIES

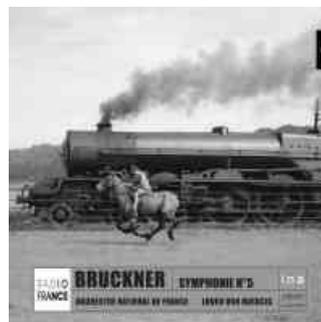
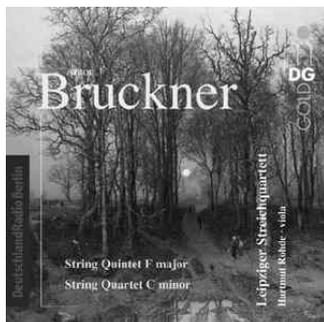
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- No. 5 \*Matacic/Nat Orch of France (Paris 5-79) NAIVE V5000 (77:07)  
\*Thielemann/Munich PO (Munich 10-04) DG477 5377 (82:34)  
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- No. 7 Schuricht/NWDRSO (Hamburg 10-54) TAHRA TAH552 (62:10)  
Furtwängler/BPO (Rome 5-51) TAHRA FURT1098 (63:19)  
\*Bosch/Aachen SO (Aachen 5-04) COVIELLO COVCD30405 (64:03)  
Schuricht/BPO (Berlin 1938) PROFIL PH04061 (64:45)  
\*Thomas Christian Ensemble, Vienna (Eisenstadt 5-04) MDG60313132 (59:55)  
for Chamber Ensemble (arr. Eisler, Stein & Rankl)
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- Nos 7&9 Schuricht/BPO/Berlin Mun. Orch (Berlin 1938,7-43) HISTORY 205643-303  
(64:35,58:04) part of 10 CD set of Schuricht incl. other composers
- No. 8 \*Davies/Bruckner Orch Linz (Linz 3-04) ARTE NOVA 82876 62856-2 (80:26)  
1st Version  
\*Asahina/Osaka PO (Nagoya 2-01) EXTON OVCL-0199 (77:26) DVD-A & CD
- No. 9 Horenstein/Vienna Pro Musica SO (Vienna 1953) URANIA RM11-922 (50:08)

## CHAMBER

String Quintet/String Quartet

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## August Halm: Sinfonie A-Dur

A CD recording has been issued of the unpublished Symphony in A major by August Halm, one of the most influential writers on Bruckner in the early years of the 20th century. Halm is remembered chiefly for his books *Von Zwei Kulturen der Musik* and *Die Symphonie Anton Bruckners* (Munich 1913, 2nd edition 1923, last reprinted Hildesheim 1975).

Born in 1869, he was a German pastor's son who studied theology in Tübingen, while also taking lessons in music theory from Hugo Wolf's friend Emil Kauffmann. Halm briefly served as a vicar before enrolling at the Akademie der Tonkunst in Munich, where he studied composition and counterpoint under Rheinberger (1893-95). He became a music archivist in Heilbronn, but his career was decisively affected by the educational reformer Gustav Wyneken, whose sister he later married. From 1906 to 1910 and from 1919 until his death in 1929, Halm taught at the centre he helped Wyneken to found in Wickersdorf, Thuringia. During the First World War he was employed at an evangelical teachers' training college in Esslingen.



Halm's compositions include symphonies in F major and A major, a Concerto in C major with piano obbligato and several works for string orchestra. He also wrote many chamber pieces, solo piano music, choruses and music for Shakespeare plays. His four-movement Symphony in A major was begun around 1911 but not completed until some fifteen years later. It is essentially an amiable, well crafted work which could have been composed many years previously; Lee Rothfarb in his booklet notes finds it redolent of the Thuringian countryside. The recording is by the Württembergische Philharmonie Reutlingen under the direction of Per Borin (53:40, Sterling CDS-1064-2).

Peter Palmer

*Bruckner at the time of the struggle  
for the Finale of the Ninth -  
a drawing by Michael Felmingham*



**A. Bruckner, Symphony No IX in d minor, WAB 109,  
Finale (unfinished), Completed Performing Version by  
Samale-Phillips-Cohrs-Mazzuca (1983-92): New Edition (2004)  
by Nicola Samale & Benjamin-Gunnar Cohrs.**

Readers of The Bruckner Journal will have seen the Press Release in the November 2004 issue announcing the imminent publication of this New Edition of the Completed Performing Version of the Finale of the 9th Symphony. What follows are selected extracts from the published commentary to that edition, presented here with the kind permission of the authors.

**Preface**

*“Just a simple remark – if you don’t approve of performing versions of composer’s unfinished sketches, no one is holding your hand to the fire forcing you to listen. In the meantime, those of us with intellectual curiosity, although we know such things as this and other performing versions can never really exist as the composer would have completed them, would still rather hear the sketches in some way rather than having them remain mute in archive drawers. Again: no one is forcing you to listen ....”*

[Bruckner-Fan Dace Gisclard, Houston/USA, 26. 8. 2003, [www.amazon.com](http://www.amazon.com)]

In 1983, Nicola Samale and Giuseppe Mazzuca initiated the arduous task of completing the final movement of Anton Bruckner’s Ninth Symphony in d minor, a movement originally almost complete in its conception, but nowadays partially lost. A first phase, finished in 1984, was published one year later by Ricordi and subsequently recorded for CD with Eliahu Inbal (Teldec) and Gennadij Roshdestvenskij (Melodyia) conducting. For Giuseppe Mazzuca, after the 1985 Ricordi publication this work was more or less finished. At about the same time, Nicola Samale started a collaboration with Benjamin-Gunnar Cohrs, and developed with him further phases of the score, recorded, among others, under Hubert Soudant for the Netherlands Broadcasting Company NCRV (Producer: Cornelis van Zwol) and recorded live under Samale himself, released on CD by Melodram. The latter already included important new features – apart from massive changes in instrumentation, also for the first time the realization of a final *Halleluja* in D major, based upon the *non confundar* motif, further elaborated by Cohrs in 1989.

In that same year Samale also started to collaborate intensely with the Australian scholar John A. Phillips, who re-checked the philological findings by Samale, Mazzuca, and Cohrs and correlated them with his own research on the manuscripts in 1990/91. He subsequently published his findings in his Thesis (Adelaide 2002) as well as in some volumes within the Bruckner Complete Edition. Of particular interest here is his ‘Faksimile-Ausgabe sämtlicher autographen Notenseiten’ for the Finale (‘Facsimile Edition of all Surviving Musical Autographs’; =FE), which appeared in 1996 in the Musikwissenschaftlicher Verlag, Vienna, making available all that survived from Bruckner’s own hand for this movement for the very first time to a large public. It also serves as an indispensable reference source for this New Edition (=NE). Phillips also edited a further phase of the score, which appeared as a self-publication in 1992 in Adelaide and Bremen. It comprised the earlier results from 1983 until 1989, enriched with further new findings, later becoming known as the version by Samale-Phillips-Cohrs-Mazzuca, or SPCM version (= PV 1992).

This version, first-performed by the Bruckner Orchester Linz under Manfred Mayrhofer, was internationally successful – almost 40 performances in nine countries, by 17 orchestras under 14 conductors, including a Studio-CD-Production (Bruckner Orchester Linz, Kurt Eichhorn/Camerata Tokyo), a Live-CD-Recording (Neue Philharmonie Westphalen, Johannes Wildner/SonArte & Naxos), a Studio-Radio-Production (BBC) and three Live-Radio-Recordings (Netherlands Broadcasting Company, Hilversum; *DeutschlandRadio*, Cologne; *Bayrischer Rundfunk*, Munich) between 1991 and 2003. The Completed Performing Version (=CPF) gained additional support from the ‘Documentation of the Finale Fragment’ (=DFF), edited by John

Phillips, first performed by the Wiener Symphoniker under Nikolaus Harnoncourt (Vienna, 1999), and later repeated by the same conductor with the Wiener Philharmoniker, performed in Salzburg in 2002 and later issued on CD by RCA/BMG Classics. (This production also contained for the first time the Critical New Edition of the first three movements, edited by Benjamin-Gunnar Cohrs for the Bruckner Complete Edition.) Why then publish a newly revised score now?

Above all, the present writers maintain that two equally important approaches are needed to make this music performable – a) the sonic realisation of the surviving manuscripts themselves, as in the DFF edited by Phillips, suitable for workshop concerts, concert introductions or media presentation; as well as b) a completed performing version which would allow an at least approximate impression of the Ninth Symphony as a four movement unity. While the DFF allows one to compare the surviving material with its completions in aural experience, listeners want to hear MUSIC in a concert, not philology. For this reason we frankly do not understand the motivation to conflate these two approaches, as was done in the past in the *Ricostruzione* by Neill/Gastaldi (1962), and more recently suggested again by Jacques Roelands. Philological questions should certainly be addressed in scholarly debate, but what is the point of producing a score which would necessarily still include speculative reconstructions of lost portions, while not making any use of the substantial sketch material that survives for the Coda? Apart from ignoring an audience which does not consist mainly of scholars, this approach could only replace the old legend of a three movement Ninth as being sufficiently ‘vollendet’ already by a new myth of an ‘Unfinished’ – this time with an even more clearly audible break ...

Other fragments should teach us that reality may be totally different from legend anyway: Bach’s *Kunst der Fuge*, for instance, did not only survive in a complete, initial version (Christoph Wolff, Ed.; Peters 1986) much too rarely considered by performers – according to modern research, the famous, incomplete Quadruple Fugue was finished long before the composer’s death, its conclusion being lost on its way to the engraver, who finally decided himself to fill up the space reserved for the missing final section with other, fitting music of Bach. The completion of *Contrapunctus XIV* by David Schulenberg (1992, the only one based on philological research so far) has even been included in the Bärenreiter Urtext Edition (Klaus Hofmann, Ed., Kassel 1998), but people still prefer the abrupt stop, and performers almost never dare to play this brave and convincing attempt at a completion ...

The CPF as edited in 1992 was the fruit of a difficult collaboration, including several stages emerging from the research by Nicola Samale and Giuseppe Mazzuca, begun in 1983. Already in 1996 Phillips published some of his own revisions (version “1992/rev.1996”). Likewise, the present writers were never totally satisfied with certain ‘compromised’ passages. Both had the opportunity to conduct the Ninth and the Finale on various occasions; each performance brought new insights. Finally, in 2003 they became convinced that a revision of the entire score should be the next step. However, when they presented their ideas for a newly revised score in 2004, Dr. Phillips did not agree to most of the substantial changes suggested by them. Eventually, the editors could only agree to disagree, and Dr. Phillips expressed his wish to officially distance himself from this New Edition – a decision the present writers regret but have to respect. However, the editors wish to explicitly express their gratitude for his most valuable contribution, and also for that of Giuseppe Mazzuca. Hence, the New Edition appears under the following title: “Anton Bruckner / Ninth Symphony in d minor: / Finale (unfinished) / Completed Performing Version / Samale-Phillips-Cohrs-Mazzuca (1983–91) / New Critical Edition / (1996–2004) / Score / edited by / Nicola Samale & Benjamin-Gunnar Cohrs / Critical Commentary by Benjamin-Gunnar Cohrs / © Bremen & Rome 2004”.

Such a protracted process of development and publication of a score may appear as being confusing to outsiders, however, it is not without precedent in History of Editions. An example taken from literature may serve as an illustration here. The scholar Stefan Schenk-Haupt demonstrated in his comprehensive study on A. Pope and T. S. Eliot (*Dulness Never Dies*, Europäische Hochschulschriften 399, Verlag Peter Lang, Frankfurt 2003) that ‘The Dunciad’ by Alexander Pope – a book holding a key position in the 18th Century – should not only be understood as ‘work in progress’, being developed between 1728 and 1743 (i.e. ca 15 years), and in at least four working phases, but also has been published during this time in 15 editions corrected or authorized by Pope himself as well as in three further ‘pirate editions’, in all, 18 editions and 59 further reprints, and many of them being available simultaneously on the market.

Similarly, the New Edition of the Finale only represents a further stage of a ‘work in progress’, which could be considered to be finished only under the condition that all lost score bifolios had come back to light – apart from the fact that a ‘final’ evaluation of certain details was rendered impossible by Bruckner’s death anyway.

Some of the changes presented in this New Edition are the result of new philological research and insight. Others merely represent variants and not necessarily ‘improvements’, but based on now almost 20 years of experience in examining, discussing, editing and performing this music. This also comprises the new elaboration of what were hitherto believed to be gaps within the Second Theme of the Exposition and within the Fugue (now fully established from the original sketches) as well as many refinements of instrumentation, phrasing, articulation, dynamics and tempi. Particularly in the Coda many changes have been undertaken in order to give a more coherent impression of these important final bars.

And this is indeed the main reason for presenting this NE: from a fresh re-examination of the manuscripts it was possible to find some convincing new solutions, binding the music better together. This impression was confirmed by some notable Brucknerians, for instance, well-known author Prof. Harry Halbreich, who, after listening to Cohrs’ complete performance of the Ninth (Gmunden 2002), enthusiastically wrote to the conductor in May 2003: “This is to express my admiration for this last version of the Finale for Bruckner’s Ninth. For years I remained sceptical about this undertaking and also the highly problematical movement in general. But now the coherence and integrity awaited for a long time seems to be achieved. The piece now sounds totally organic and unified, the few transitions in question successfully abridged, and above all, the Coda now grows as a matter of course out of all the movements preceding, not only the Finale. As in every great work of Bruckner, the ‘bridge-maker’ (he so well deserves his last name!) successfully closed the giant arc between the opening and final bars – musically and spiritually now finally a sufficient whole. In short, I don’t think one could come much further with the surviving manuscripts, unless unknown, new material would come to light – not very likely, but not absolutely impossible. This last version needs to be urgently printed now, and made available for musical performance. Good luck! In admiration, Harry Halbreich” And Nikolaus Harnoncourt asserted in a letter: “Only from an experiment in practice, the musical world could come to an adequate judgement.”

The present writers decided to follow such wishes, and to ignore the possibility that a certain confusion could arise from the existence of newly revised ‘Fassungen’, since they are convinced that the revised NE of the CPF will decisively contribute to the comprehensive impression of the Finale on its own as well as of the symphony as a whole. Philological research undertaken during the last decades had already revealed beyond doubt that Bruckner did not leave a pile of disconnected sketches for the Finale, but actually an emerging autograph score, which was most likely finished at least in its primary work phase almost half a year before Bruckner’s death. The surviving manuscripts constitute material from various working phases, which could be combined to a surprisingly complete extent; for a very few bars only no material survived at all. It was possible to cover such gaps not so much by using ‘free composition’, but merely a technique of ‘synthesization’ (similar to reconstruction techniques in forensic medicine and plastic surgery), in which the musical fabric of lost bars can be regained to a certain extent from deductive analysis, observing the material before and after the gap as well as Bruckner’s own, strictly ‘scientific’ approach of composing, hence to dispense with a free composition in the true sense of the expression.

Details of sources for, and for the gestation of the Finale have been provided by the various volumes which appeared in the Bruckner Complete Edition, in particular the FE and ‘Reconstruction of the Autograph Score’ (=RAS), edited by John Phillips. In order to fully understand the reconstruction procedures of this completion, reference to these sources is indispensable. It may be also of help to consult the comprehensive *particella*, which reduced Bruckner’s music for the Finale into four systems and which appeared within the *Musik-Konzepte* Vol. 120–2, edited by Cohrs on the Finale topic. [...]

## Bruckner's Own Work on the Finale

It goes without saying that Bruckner originally designed the Ninth Symphony, on which he started work on 12th August 1887, in four movements. He spent at least a year working on the Finale while still in fairly good health, and the actual composition was probably finished by June 1896, with just the instrumentation of Woodwinds and Brass awaiting completion. Its gestation was not significantly different from that of Bruckner's earlier works: Bruckner treated his forms mostly as broadly conceived schemes, quite independent from the required musical material itself. From the very beginning onwards he sketched their elements with a fundamental conception of their position within the score and relation to earlier or subsequent sections. This position was mostly so clear that for later revisions a personal shorthand writing, consisting of symbols, pointers, figured Bass numbers, cuts, repetitions and other special signs was sufficient enough. Due to this alone it seems to be very unlikely that Bruckner should not have had a clear idea of the entire structure of the Finale during the phases of working out the score. Usually the procedure of composing in Bruckner followed four phases:

— A first notation of the basic continuity of the music, sketched in three- or four-staved *particella*, at least until the end of the Exposition.

— The gradual preparation of the score and its main elements – the metrical numbers, the elaboration of the String parts intended to be the fundament of the instrumentation, as well as entries or endings of important Wind or Brass parts, often first in pencil, later erased and overwritten with ink.

— The systematic elaboration of the score, usually first the Woodwinds, then Brass instruments, first the leading voices, later the additional, resonant or supporting parts.

— A last correction phase, by Bruckner himself called as “*Nuanciereren*” – the addition of nuances in playing, ties, slurs, dynamics, accents as well as final corrections, refinements and retouches.

These phases were not always clearly separated from each other. Obviously Bruckner proceeded from section to section (Exposition, Development *cum* Recapitulation, Coda). If required he made further sketches from time to time. The valid score bifolios were laid one on another and subsequently numbered in the right top corner of their first pages. If larger revisions were required, he often discarded earlier bifolios and replaced them by newly written ones. If he intended such replacements, he quite often used score bifolios already prepared for their use, to sketch the changed continuity, often in one leading voice only. John Phillips called such bifolios ‘*Satzverlaufs-Entwürfe*’ (= SVE, continuity drafts). Sometimes hefty corrections, cancellations, and passages being pasted over made it necessary to write a clean copy of a bifolio without changing its content. Hence, one cannot speak of a complete ‘sketch’ and ‘score’ phase. Even more simple forms like the tripartite A-B-A’-Scherzo or Trio movements were usually sketched only until the beginning repeat of their first sections. Therefore it is simply wrong to think about a ‘draft score’ here: until the completion of the composition, the sequence of hitherto valid, numbered bifolios must be considered to be the emerging autograph score itself.

It is not easy to decipher Bruckner's early sketches, being intended as strictly private jottings, somewhat hastily notated in pencil. Also paper, glue and ink used by Bruckner were extremely sensitive. In the case of the Ninth, Bruckner's handwriting also represented his condition of health, as one may also trace from his last pocket calendar (1894/95), published by Elisabeth Maier in 2001 (‘*Verborgene Persönlichkeit*’, Vol. II, p. 397–415). Given such circumstances, it is astonishing how clearly wide sections of the score have been written down, despite better or worse days, or weaknesses coming from old age. The analysis of all surviving primary and secondary sources (including thorough paper and script research) could be called an almost ‘forensic’ undertaking if we consider the loss of so much important material. Its results, presented *en detail* in the various publications of the Complete Edition, seem to be sometimes more, sometimes less speculative, as in every forensic examination, depending on where more or less material was lost. The results of many years of debate and research, as presented in what follows, can be considered sufficient enough foundation.

In the Finale, Bruckner used six different types of paper. His last assistant and secretary, Anton Meissner, had to help with the preparation of the score bifolios. He had to write down the names of the instruments, clefs, key signatures, and to rule the barlines, usually dividing a single page into four bars. Hence, most of the surviving score bifolios and SVE consist of 16 bars in all.

Those bifolios intended to be used were taken from a pile, replenished from time to time with new paper bought. Paper being prepared earlier remained, the new paper was put upon this. However, Bruckner and Meissner did not prepare those bifolios consistently, and every pile of paper shows small differences in assignments, for instance, the spelling of the instruments, or, most significantly, the use of the lower Horns alternating with Wagner Tubas.

Alfred Orel interpreted such differences on various paper types as different “versions”, or better stages of composition. However, Bruckner’s own working processes proved this to be wrong. The six main paper piles have been merely used for the composition in at least five working phases. Therefore John Phillips rightly revised Orel’s nomenclatura thoroughly in his own publications for the Complete Edition. The results of his examinations made it possible to describe the chronology and genesis of the Finale quite accurately.

The composition of the last movement was not much different from the first three movements of the Ninth. Following Bruckner’s severe illness in Winter 1895, obviously his calendar entry “24. Mai 895. 1.<sup>mal</sup>, Finale neue Scitze” represented the beginning work on the Finale. The words “neue Scitze” (new sketch) may be interpreted that he already sketched some ideas when still working on the foregoing movements. Also the secondary literature revealed many hints that Bruckner had played music from all four movements to visitors at the piano, and that he also may have used in his late organ improvisations material obviously intended for the Finale. An idea for the movement as a whole must have matured in Bruckner for quite a while before he actually started to sketch it.

Early drafts for the Exposition up to the Chorale Theme date back from a time before he moved into the Kustodenstöckl of the Belvedere on 4th July 1895 (see the date “8. Juni”, FE, p. 9). According to the report of his physician, Dr. Richard Heller, Bruckner started to compose the full score immediately after moving in, hence the Exposition would have been laid out in those six to eight weeks following 24th May. This is comparable to the 1st Mvmt. – the manuscripts preserved in Cracow show Bruckner’s intense work on the Exposition between the first surviving sketch (“12. August”) and the first score bifolio („1“, later discarded) dating from 21st September 1889. Since Bruckner progressed gradually with the score, the Exposition of the Finale must have been more or less finished in *Working Phase 1* in a relatively short time (c. July and August 1895).

*Working Phase 2* (until c. December 1895) included the continuation of the score with the Development up to the beginning of the Fugue. By use of paper from the C pile he had obviously finished an initial version of the entire Exposition, possibly including some clean copies of earlier bifolios. It is most likely that only at about this time (Autumn 1895) Bruckner decided to introduce a Fugue on the Main Theme. The initial sketches show that his first idea was to prepare a regular Recapitulation by a series of variants of the theme in inversion. Then Bruckner undertook a re-conception of the Development, giving procedures of preparing the Fugue a concrete shape. The score thus developed until the bifol. 17, which included the beginning of the Fugue.

In *Working Phase 3* (Winter 1895–6) Bruckner made several sketches for the Fugue and its continuity; several discarded score bifolios with different ideas for the beginning are extant. The beginning of this phase is represented by bifol. 17aD, dated by Bruckner on December 16th, 1895 (FE, p. 169). Until May 1896 Bruckner may well have finished the score in this primary shape, including the entire 2nd Part with Strings elaborated and several jottings for Woodwind and Brass. Sketches for the Coda date from the days before Whit Sunday (18th to 23rd May 1896), including links to a bifol. „36“. In accordance with this, Bruckner’s friend Franz Bayer reported on May 10th 1896 in the *Steyrer Zeitung* that the composer had already “den Schlußsatz seiner 9. Symphonie wohl vollständig skizziert” (“the final movement of his Ninth Symphony entirely sketched out”).

In *Working Phase 4* (Spring 1896) Bruckner obviously started to finish the instrumentation and also reshaped parts of the Exposition. In doing so, he split up the bifol. 2F, which increased up to 36 bars, into two separate bifolios. This made it necessary to renumber all subsequent bifolios – something similar had happened earlier in the last working phase on the 1st Mvmt. (see its Critical Report, p. 48) – by erasing and overwriting all the following numbers. This phase found its sudden end with Bruckner’s severe pneumonia in the beginning of July.

Even if Bruckner physically quickly recovered by July 19th, in his last three months before his death the Finale did not significantly progress any further, due to his mental constitution which drastically switched between better and worse days. However, he still continued to work on

details whenever possible in a last *Working Phase 5* (Summer 1896). The last surviving date in the manuscripts is August 11th, when Bruckner sketched an important extension of the beginning of the Development on two surviving SVE, one „13a“ and one unnumbered, but obviously =„13b“. He had undertaken a similar last-minute expansion earlier in the 1st Mvmt. (see Critical Report, p. 31ff, and its Preface, p. XIV).

At the time Bruckner died, the score must have contained at about 40 last-valid bifolios including perhaps more than 600 bars of music; the Exposition and further sections in the 2nd Part were obviously finished in full score. From this last stage, today we miss five bifolios from both the 13 of the 1st Part and from the 2nd Part up to bifol. 31/„32“, in all, 10 bifol., including the valid [„1“, [„4“, [5/„6“, [6/„7“] and [„13“] – later obviously intended to be replaced with „13a“E and =„13b“E –, as well as [14/„15“, [19/„20“, [24/„25“, [27/„28“] and [30/„31“]. From the following, we miss at least bifol. 32/„33“ and perhaps up to six or seven more bifolios from the Coda until the end of the movement, at least containing all String parts. This would mean that from the final score, originally intact up to the end, up to 18 bifolios are lost today – almost a half.

### Required Reconstruction and Completion Work

Very often, the editors of the CPF have been asked to what extent the movement was completed by Bruckner himself, how much original material survived, what kind of reconstruction or completion had to be undertaken, and above all, how much composition by another hand it contained. In advance of the detailed Introduction and Critical Commentary, the following chapter provides a comprehensive overview to answer such questions.

As already explained above, *Working Phase 5* on the emerging autograph score must have contained at least 36, perhaps up to 40 bifolios, including well over 600 bars, in June 1896. We have every good reason to assume that Bruckner had already completed the entire Exposition in full score (12 bifolios with over 200 bars) and also finished the 2nd Part (at least 24, or up to four bifolios more, including c. 400 to 450 bars) at least in the initial score stage (all String parts elaborated, jottings for Woodwind and Brass, some pages already fully instrumented). Of this last phase, today 10 bifol. are lost up to the abrupt end of the score, as well as at least four, perhaps up to eight bifol. of the Coda, in all 14 to 18 bifolios, hence almost the half of the bifol. from *Working Phase 5*. Apart from this, a large amount of material from earlier working phases survived – discarded score bifol., SVE (explained above), sketches for continuity and details.

In order to be able to reconstruct and complete the continuity of the movement, an intimate knowledge is required of the working processes which Bruckner followed systematically throughout years and years of composing practice. Already from the surviving previous material for the first three movements (in particular, for the 1st Mvmt.) we can draw conclusions important for the work on the Finale. Furthermore, a thorough examination of the working phases and compositional changes during the genesis of the Finale is indispensable. Some of the last surviving bifol. show that Bruckner fixed certain passages already very early and did not considerably alter them in later working phases, for instance, the Chorale Theme, of which many bifolios from the early working phases remained untouched up to the end. On the contrary, other sections were worked over and over again, particularly the beginning of the Finale up to the end of the Main Theme with its various versions, before Bruckner found a final solution in a very late working phase. The following passages had to be reconstructed or completed, in order to restore the movement as much as possible.

- 1.) The final phase from the beginning of the movement, most likely a bifol. on E paper, [„1“E], of 16 bars length, as indicated in the manuscripts. For such a reconstruction enough sufficient material survived, giving much credibility to the solution being presented here.
- 2.) The climax of the Main Theme and the transition to the Song Period, written down on a missing bifol. [„4“, also of 16 bars length. Its content is preserved in discarded bifol. and sketches.
- 3.) Bifol. [5/„6“] and [6/„7“] of the Song Period, their content being preserved largely in discarded bifol. and sketches. Only two bars are not entirely certain; hence they were included *ad lib.*
- 4.) The beginning of the Development, opening two possibilities: a) the reconstruction of a last-valid, lost bifol. [12/„13“] of 16 bars length ( as demonstrated by John Phillips; see *Musik-Konzepte* Vol. 120–2, p. 43), or b) respecting Bruckner’s last expansion, as given in two surviving

SVE, one „13a“ (Bruckner) and one subsequently written, yet unnumbered SVE both of 16 bars length. Despite the fact that the last page of „13b“ is empty, requiring bridging a gap of four bars, the editors already decided in 1985 to elaborate the latter possibility, as in the 1st Mvmt., where Bruckner himself decided upon such a last-minute expansion, in order to intensify the characteristic zone of quietness at the beginning of the Development.

5.) The missing bifol. [14/„15“] from the Development. For its 16 bars, eight were regained from the surrounding bars and earlier drafts; for the other eight bars material was no longer extant.

6.) Bifol. [19/„20“D] including bars 33 to 48 of the Fugue. Latest philological research made it now possible to recover these 16 bars fully from the surviving sketches.

7.) Bifol. [24/„25“] including parts from the Recapitulation of the Song Period. The music was fully recovered from the parallel section of the Exposition and the extant sketches.

8.) Bifol. [27/„28“] at the end of the Recapitulation of the Song Period. Here the sketches end after 16 bars, however, the metrical numbers of the sketch compared with those on the surviving 28E/„29“ suggest a gap of four or eight bars. Since the music is directed towards a “Schluß d-moll” (Bruckner), which was certainly the climax of a crescendo and had to have some weight, the editors decided for the longer option, regained here from succession and sequence technique.

9.) Bifol. [30/„31“] in the Recapitulation of the Chorale. These 16 bars were able to be regained as an inversion from the parallel passage of the Exposition, already found by Samale and Mazzuca in 1985.

10.) Bifol. [32/„33“] with the end of the Chorale Recapitulation, and perhaps the beginning of the Coda, thoroughly sketched by Bruckner in 24 bars. The exact length of the missing section between the end of bifol. 31E/„32“ and this sketch is not exactly known, but the metrical numbers as well as a comparison with the parallel passage at the end of the Development make clear that it could have been only very few bars, most likely continued with eight bar periods. The NE has found a rather short, yet convincing transition of 10 bars, ending the period begun on 31E/„32“ with its two missing bars, and adding one further eight bar period, taken from the first four bars of the previous period, augmented and transposed into G major, formed by sequence and succession technique to a cadence zone as it is typical in Bruckner, ending characteristically and once more with a general rest before the beginning of the Coda.

11.) For the Coda itself, significant sketches survived for its important sections, namely, a) 24 bars of the initial crescendo, built on the Motto from the beginning; b) sketches for four out of eight bars of a chorale-like ascent, preparing c) the final cadence of the movement, sketched in 16 bars, and d) eight bars of a certainly final pedalpoint on D. Additionally, several clues from witnesses and secondary literature were to be respected here, in particular the memories of Dr. Heller, to whom Bruckner had played the final ‘Song of Praise’ at the Piano, obviously in a manner similar to the Te Deum. The following elements have been supplemented: a) four further bars in order to logically complete the initial crescendo, thus giving it a structure of (8+8)+8[+4] bars; b) a synthetic coagmentation of the Main Themes from all four movements, including a break-through of the Main Theme from the 1st Mvmt. as typical in Bruckner’s Finales, here given in 12 bars, due to the structure of the Adagio theme; c) a last appearance of the Chorale Theme, as a typical cadence for the previous climax, in eight bars, using an augmented and transposed repeat of a String Chorale from the Recapitulation; d) the missing four bars of the chorale-like ascent before the final cadence; and finally e) 29 bars of a synthetic final Pleno, continuing the pedalpoint sketched by Bruckner. The assumed length of the final section with in all 37 bars follows the observation that all previous movements had also ended with a ‘coping-stone’ of precisely that length.

Certainly the results of a reconstruction and completion could not compensate for the loss of the original material, and even less that of a score finished by Bruckner himself. On the other hand, when Bruckner died, the Finale had not only been fixed in a definitive text, laid out in a musically and structurally matured primary stage – some of its sections already had been developed beyond this. Since it was now possible to bridge fully two of the earlier assumed gaps within Exposition and Fugue with material from Bruckner’s sketches, reducing also the total length of this completion, the quantity of original material being used increased significantly.

From the 665 bars of the NE, 554 bars are from Bruckner himself (208 bars from a definitive, 224 bars from a primary score stage, 112 bars continuity drafts). From the 111 bars supplemented, 68 were to be regained from succession, repetition, sequence or transposition of

original material; merely 43 bars have been synthesized by the editors without a direct model, and also less than two thirds of the whole had to be subsequently instrumented. This is, in all, equal to c. 17 % of the Finale, 5.4 % of the entire symphony, or just about 5 minutes of music.

Hence, this is much less than Franz Xaver Süßmayr's input into Mozart's Requiem: Mozart himself left only 81 bars in full score and 596 bars of continuity in vocal parts and Bass. 187 out of 864 bars (=c. 22% , or 11 min. of music) have been composed by Süßmayr, 783 bars instrumented by him – almost the entire work. Despite this, Mozart/Süßmayr's Requiem remains extremely popular. Why apply two different standards here?

## A Brief Analysis with Special Reference to Musical Semantics

If one respects the images evoked by the ancient 'Figurenlehre' and 'Affektenlehre' (theories of emotional expression and figures), we can construct such a determined sequence of scenes from Bruckner's Ninth, that it would seem to be a perfect example of a *Sinfonia Characteristica*. The 'infra-musical programme' of this symphony, dedicated to the 'Dear Lord', appears to be a final study in musical eschatology. Following an analysis by Hartmut Krones in *Musik-Konzepte* Vol. 120–2, the question arises what in particular may be the function of the Finale within the context of such a symphony? To answer this, in the following brief analysis I have sketched some ideas which may serve as an illustration of such characteristic images. This is by no means intended to be comprehensive, but may be sufficient enough to provide some insights into the spiritual dimension of the movement which may explain some of its original features, and hence had to be respected also in considering a reconstruction and completion.

The Motto from the very beginning (b. 4–6) one could characterize as 'Fall of Man', since it contains the 'Devil's' Tritone, a falling motion and a dotted rhythm. The crescendo preparing the Main Theme refers to the 'Gräberton As' (A flat as a 'tone of the tomb'; see Krones), in the Lydian tone, thus symbolizing the Last Judgement, but also hope for Salvation. The tonal Cross motifs and sighs (b. 14ff) seem to paint in music a cemetery – much similar to the Apocalypse of St. John, with the dead climbing out of their graves (remember also the Mass in d minor, in which a similar scene preceding the *Resurrexit* seems to come straight from Weber's *Wolfs-Schlucht*). Directly before the Main Theme (b. 43), the music falls down into the dust, like a priest when entering the sacred Church, making the sign of the Cross, as also seems to be expressed in music here, if we note the motifs, as well as Bruckner's original *accelerando* and *diminuendo*. (A similar passage is to be found in the 1st Mvmt. of the Sixth Symphony, b. 189–94, however, both are unfortunately usually neglected by conductors in performance.)

Opposite to the 1st Mvmt., expressing perhaps only the 'Genesis principle' in general, the Main Theme of the Finale may express the manifestation of the Divine itself. Its immensity at least finds appropriate expression in the spectrum of all available chromatical notes. Good and Evil are intermingled with each other; the descending broken chords appear like a worm, perhaps the 'Old Dragon', roaring loud at the end, in that descending, diminished Seventh Chord we already know from the 1st Mvmt. of the Seventh (there: b. 243ff) and from the end of the *Aeterna fac* in the *Te Deum*, with the words "*in gloria*". After this Apocalypse follows a trembling, contrite descent (b. 59–66) with repeated, helpless Cross symbols, finally ending in a Brass Chorale (b. 67–74) which seems to come directly from a tomb, in sheer despair, but is also reminiscent of that one before the Coda of the 1st Mvmt.

The poor Song Period (b. 75ff) may well express misery on earth. Since the chant derives directly from the Main Theme (as annotated by Bruckner himself), it may serve as a symbol for the Incarnation of Christ, who, according to Catholic dogma, took away the sins of the world by his death – note also the relentlessly repeated motifs in shape of a Cross. However, there is also here an intimation of the expected salvation, the later Chorale Theme – if one fills up the upper line, one finds *g(-fis)-e(-d)-c-h*, hence, the beginning of the Chorale, transposed into G major. The Fl. solo above the Cross-shaped ascent of Klar. (b. 91) before the Trio then appears as looking up to Christ nailed to the Cross. The Trio itself is in F sharp major, a key which Leopold Nowak characterized as a typical symbol for Christ – a comforting music, disposed like a temporary refuge, a 'Paradise Island', as in the *Adagio* of the Sixth Symphony.

The following repeat of the Song Period first continues this idea in F major, G flat major and G major. But the Basses already move in *Fauxbordon* – an expression of doubt, or delusive

security? The closing of the Song Period with the *Ges / F* pendulum (b. 125) forms a relentlessly repeated figure of sighs (*suspiratio*). The Bass line is hence a *passus duriusculus* (*G-Ges-F-E*), the Baroque “difficult path”, a descending chromatic line, symbolizing mourning for a death or sorrow in ancient Music Theory. The transition to the Chorale Theme exposes again the Motto from the very beginning of the movement, but now inverted and with an ascending chromatic line, thus to be interpreted as an effort to ‘reverse the sin’, or to resist. However, the mocking Klar. sits above all in sheer haughtiness.

The Chorale Theme itself (b. 157) must by all means stand for the Resurrection (E major); indeed, the Chorale of the Tubas from the Adagio (there: b. 29ff), which Bruckner named “Farewell to life” returns here in glory. The Viol. figuration is taken from the *non confundar* triplet core in the Main Theme of the 1st Mvmt., an additional element of confidence in view of the monumental appearance. But the end of the Chorale falls back into resignation as, confronted by death, even faith cannot help (*passus duriusculus*; falling Octaves). Harry Halbreich spoke once of his impression here of “the wreck of the *Titanic*”. This is also necessary in terms of a logical dramaturgy, since maintaining this glorious mood would make it impossible to continue the movement, and certainly Bruckner intended to hold back the final salvation for the closing section of the movement and the symphony itself.

The beginning of the 2nd Part (b. 209) constitutes a very long torpidity on a pedalpoint. Helplessly the Ob. calls a Gregorian-like motif in semibreves, reminding us of ‘Christ ist erstanden’, as being alone in the desert. Thus Bruckner musically creates almost an agony of pain and sorrow (*passus duriusculus*, the emptiness of the *Te Deum* ostinato). Even the Viol. rhythm, earlier so full of hope, now starved, being merely an endless murmuring of sighs (*e-dis*). But such a condition is most susceptible to temptation: new appearance of the diabolic Motto from the beginning, first as a sheer rhythm, later in its original shape (Ob.), finally in a full repeat of the opening sequence in eight bars, but now with the motif being developed simultaneously straight and inverted as well as in imitation (b. 244).

Then follows a second run, the ostinato begins anew, the music gradually gains confidence (*Te Deum* motif with climax in G flat major, hence connected with the key of Christ, F sharp major, b. 265). Temptation enters again, more strongly, but it ends abruptly and dissolves. This is, by the way, a structural parallel with the 1st Mvmt., where two calls of the Horn (b. 19ff), in full Brass now, follow two episodes, taken from material of the Introit. This is once again followed by an intermediate episode, now in e minor (b. 279), representing the Song Period in inversion. The ‘walking Basses’ in pizzicato (again, just as in the 1st Mvmt.) suggest a certain confidence, but chromatic progressions and strange jumps in the melody also may show that the chosen path may remain elusive.

The following repeat of the Lyrical Counterpoint from the Song Period appears like a soothing reminiscence (b. 287), as well as the ensuing short ‘prayer’, significantly in A flat major (‘Gräber-ton’, as explained above), but this is closed with a *memento mori* given in the sudden ascent and brutal Trp. fanfares, foreshadowing the sketched final cadence, a Dominant Eleventh. Again the Devil appears, within the significant Neapolitanic tension of *As-d* ...

The Fugue would, according to Baroque semantics, represent ‘Supreme Divine Order and Principle’. The Exposition, using regular metrics in four bars, but exposing an uncommon fifth entry of the theme, seems to be affirmative, but is also accompanied with derivatives from the Motto in Woodwinds and Brass (b. 299). This is followed antithetically with the principle of ‘Questioning the Divine Order’ in the Fugue’s development, laid out in two parts of irregular metrics and in ‘sinful’ harmony (diminished chords, Tritone progressions). The tripartite climax of the Fugue in 3x3 bars and descending Thirds appears as an enforcement of the divine principle, an utmost musical expression of Holy Trinity, but at the same time fierce and inescapable (c sharp, b flat and f sharp minor; b. 344).

Hence, this entire structure seems to be not an ‘ordinary’ fugue, as for instance in the Finale of the Fifth, but merely a fugato-like scheme (as in the Recapitulation of the Closing Period in the Finale of the Eighth), giving the movement an additional semantic meaning with the principle of order. It should not be surprising that the usual main concern of a fugue, the synthesis of the contrapuntal potential of a theme, cannot be the subject here, since this is represented already by the ENTIRE movement as well as the elaboration of its sections. Every theme and important motif is successively developed in ‘Fields of Development’ *in situ*, in the main forms of

counterpoint – imitation, canon, in mirror, upright and inverted. Hence the entire Finale itself stands for the principles of development and synthesis. Within such a conception, a fugue could not possibly play a large, central role, as it was the case in the Finale of the Fifth, where the fugue had to serve as a focus of all thematic synthesis from the entire symphony.

The Epilogue of the Fugue, again in the ‘Gräberton As’, seems to mark the beginning of a new path of being confounded, with the Vc. murmuring a repeated “*non confundar in aeternum*” (b. 353). This is accompanied by the Main Theme (Klar., Vla.), already providing a coagmentation typical for a Baroque fugue. Even if this is followed again by descending chromatic lines, the instrumental fabric gains steadiness. This Toccata-like crescendo bears various quotations (for instance, the apocryphal *Toccata ex re* BWV 565, more likely by Johannes Ringk) and let us think about Bruckner playing the Organ, where alone he was allowed to be the sole sovereign. We also find allusions to the “Totenmarsch” (‘March-past of the Dead’) from the Finale of the Eighth, *aeterna fac* from the Te Deum and the pugnacious Finale of the Sixth Symphony (b. 379). All this may stand for the fight with the ‘Old and Evil Enemy’ as well as for a beginning of acceptance of the inevitable.

Then follows, like a sudden illumination, as a climax a new theme on the Horns, making affirmative use of the *non confundar* in the ‘Christian’ G flat major (b. 385), however, again with an abrupt end. Once more, the *memento mori* appears as a principle of order here. We also get the impression that now an important break has been achieved – by the way, very close to the ‘Golden Section’ of the assumed total length of the CPF. As if the 2nd Part of the Finale were only beginning now (b. 405), here an important new process starts – the successive preparation and condensation of the main important motifs from the Main Theme of the 1st Mvmt. (Octave Fall, *passus duriusculus* with triplet core, diatonic ascent, Neapolitan cadence). This process, being so typical for Bruckner, is a strong argument for the *coagmentatio*, as realised in the Coda of this CPF – the ‘Herankomponieren’ (i. e., composing towards) to important structural points of the movement by long term compositional processes of preparation, especially observing the mutation of motifs. The increasingly ordered appearance of such elements could be justified only with the explicit re-appearance of the Main Theme of the 1st Mvmt. itself. Hence, the elements of the Recapitulation were intended as an intensification and affirmation of the entire processes of the 1st Part of the Finale.

The Song Period re-enters, but now less desolate than in the Exposition, and strengthened by the Christus idea, since the accompaniment in minims already contains the germ of the later ‘Christ ist erstanden’ (b. 409–12); likewise the following repeat of the “Trio Fis Dur”, now even further developed, and despite its spaciousness and the *Fauxbordon*. It closes with a comforting, descending Chorale of the Strings (b. 443), reminiscent to a similar idea of the Adagio (there: b. 155), but now in C flat major, a key which will be prominent also in the final cadence (b. 613). Harmony moves along now following the ‘exercise in harmony’ of the 1st Mvmt. (there: b. 19–26) in a contrary motion, from A flat major to d minor. Bruckner himself sketched a derivative from the beginning motif of the Trio as an imitation of the Fl. (b. 435f), supporting the idea of a mutation process towards the re-appearance of the Main Theme from the 1st Mvmt.

Most significantly, the following transition (b. 463) to the Chorale Theme nowhere contains the diabolic Motto anymore, but, opposed to this, the Gregorian-like ‘Christ ist erstanden’. Furthermore, the melodic line anticipates the Chorale Theme itself (*ces-b-as-ges-fes-es*), and the Toccata Rhythm will soon be conquered by the triplet figuration. Bruckner makes the transmutation from Song Period into Chorale Theme happen almost in front of us. The climax, following a crescendo in double unison as outlined by Bruckner, represents the first break-through of the Tonic and thus confirms regained order in the ‘Key of the Kings and the Divine’, D (b. 475).

Some last doubts (chromatic ascent above a pedalpoint) are soon wiped out by an exalted music in the ‘Christian’ G flat major, which almost sounds a little insane, but also answers an old question: the ascending scales from Vla. and Klar. repeat music from the Adagio (b. 15/16), which was there followed by a massive Cross motif built on a *Quinta deficiens*. But here, the Trp. triplets quote the *lumen de lumine* from Bruckner’s Mass in d minor (see also later the ending of the Chorale Recapitulation). The re-introduction of the triplet in the Strings (b. 479) also initiates a further sequence of mutations, now on the triplet core of the Main Theme of the 1st Mvmt.

But now, in the Finale, this is not followed by doubts about Christ, as in the Adagio (b. 17–28), but a re-affirmation of the Chorale in the royal key D major (b. 497). This is consequently

followed by a 'return to salvation' – here the precise inversion of the Chorale in Woodwinds and Strings, leading up to the light. At the same time, the form proceeds in the reverse of the Exposition (there A-B-A'; here A–A'<sup>inv</sup>–B'<sup>inv</sup>). Additionally this is followed by a first repeat of the String Chorale in C flat major from b. 443ff, now in mirror and augmented to eight bars. The music can even become quite playful here, and not only elaborated – note the intricately multiple imitation of the triplet core, again enriched by the *lumen de lumine* (Trp., b. 525). The overlay of the Chorale Theme and the Te Deum motif again represents a Baroque *coagmentatio* (note for instance the surviving sections from Bach's *Contrapunctus XIV*). Also this demonstrates that for the very ending Bruckner already must have had a different idea in mind. A further simple repeat of the Chorale Theme and Te Deum in the Coda would not be possible, since Bruckner would certainly have avoided presenting such an important argument twice.

The return of the *non confundar* Horn Theme in G flat major (b. 541) makes a formal bracket with the Fugue's Epilogue, but also forms an intensification of the triplet core from the Main Theme of the 1st Mvmt., as already indicated by the Strings which relentlessly repeat *Cis*, the leading note to the Tonic. The CPF added here fittingly the Octave Fall in the Basses, which represents the head of the Main Theme. Hence, the Epilogue Theme reveals itself to be merely a substitute of the Main Theme itself, and not so much its herald. It seems as if Bruckner were reserving the Main Theme itself for the coagmentation. This also makes some sense if we re-visit the Finale of the Eighth Symphony. There, Bruckner needed to re-introduce, firstly, the sheer rhythm from the Main Theme of the 1st Mvmt. at the end of the Exposition (the Hrn. in the 'March-past of the dead'), and then to almost stage its full return before the coda, much in the manner of an 'arrival of the king', and all this only with the aim to make the re-appearance of the truncated Main Theme in the final bars of the symphony plausible and audible. But differently from the Ninth, in the Eighth there is almost no preparation of this re-entry by mutation of partial motifs of the Main Theme. Furthermore, the final tableaux of the Eighth is so well staged, that one would easily overlook the fact that it is not so much a full coagmentation of all themes, but only one of their truncated beginnings, and in a very simple variant in C major. On the other hand, and most remarkably, the structure of the themes in the Ninth would allow for their complete coagmentation. They even seemed to be invented for such a purpose, particularly if we consider the change which Bruckner undertook in the Finale Theme, which had an *E* in its 3rd b. in the Exposition, hence would be impossible to bring together with the Main Theme from the 1st Mvmt., but which was changed then to *E flat* in the Fugue Theme, making it thus ready to be combined. This was quite as much the case in the Fifth Symphony, where Bruckner combined the Finale Theme and Chorale in the Fugue, but in the Coda brought together the Fugue Theme with the Main Theme from the 1st Mvmt. With a *coagmentatio* as outlined in the CPF, an ultimate idea of synthesis would have been achieved. (Publicist Wolfram Goertz on this: "The team of restorers, Samale-Phillips-Cohrs-Mazzuca, here succeeded in a remarkable act of synthesis.")

The Coda (b. 557) begins with a recurrence for a last time of the diabolic Motto, but again inverted, and somehow overcoming. Temptation circulates within itself, and also the *passus duriusculus*, now explicitly in the rhythm of the "Todesverkündigung" from the Eighth Symphony (b. 559, see also already b. 292 ff), seems to be helpless here. How could one, from the understanding of Baroque semantic meaning in Church music, characterize more fittingly that death will lose his power? Furthermore, the processes of preparing the return of the Main Themes continue in a condensed manner. In the *coagmentatio* of those themes (b. 585ff), the principle of synthesis would find its utmost expression. At the same time this and the following cadence constitutes a point of *catharsis*, to finally overcome all the fear and anger. The Adagio theme, an extreme *exclamatio*, finds an ultimate resolution in the presence of the Divine (Main Theme of the 1st Mvmt.), of power (Scherzo Theme) and order of God (Fugue Theme). Such a cataclysmic event would then, as usually in Bruckner, require a field of gradual reduction. The CPF added here a last repeat of the Chorale Theme (b. 597), but in the manner as already prepared by Bruckner at the end of the Recapitulation (b. 533–40), and now in the version as presented much earlier in the Strings (b. 443ff), augmented to eight bars and transposed into D major, in Pleno. This works here so sufficiently, since the Chorale which doubtlessly represents Christ, finds fulfillment in the final, Cross-like falling Fourths (*es-b-c-g*), once more the 'Gralsglocken' from *Parsifal*.

Hence we find almost a dramatic condensation of the main contents of Passion: the *passus duriusculus* in the ensuing crescendo, the Last Judgement (Coagmentation), Christ the Mighty on

the Cross dying for us, then the intimate, chorale-like Ascension (605ff), a last appearance of the Devil's Neapolitan sequence *Ces/F* (613ff), its power ultimately broken by the mighty annunciation of the law (inverted Fugue Theme in the Basses, b. 613ff), all this formed in a long, ascending procession. And then the Dominant Eleventh Pleno (b. 621ff), with fanfares of Last Judgement (Trp.). However, the 'Old Dragon' is already on the ground and gives his last roar; hence this climax should not supercede the parallel field in the Adagio. Then a moment of amazement in a last *memento mori* – and the final 'Song of Praise' can freely unfold itself, like the Phoenix from the Ashes, on the sketched Tonic pedalpoint (b. 629ff), using the 'Jacob's ladder', the *non confundar*-like *Halleluja*. This passage from the Te Deum and Psalm 150, transposed into D major (*d-e-fis-a-d-e-fis*), brings the symphony to a convincing end, in particular if we consider that the germ of this material was already in its beginning (notes of the Hrn. in the 1st Mvmt., b. 1–18: *d-f-d-a-d-e-d*, or in ascending order *d-e-f-a-d*). Hence this is a logical, ultimate symbol of eternity and permanence, similar to the final affirmations of the preceding symphonies, and a fitting end for this work dedicated to the 'Dear Lord'.

Bruckner's final Finale represents an economy and stringency of musical architecture deserving special praise. Every element has found its place. The characteristic images and scenes as described here coincide with Bruckner's comprehensive scientific approach in composing. This can also be seen from the manner in which Bruckner's complex order allows all themes and motifs to be developed systematically and ingeniously in all their various possibilities of elaboration in counterpoint – rect., inv., in mirror, augmented, diminished, imitated, truncated and coagmented in their various forms. Bruckner's extraordinary innovations culminate in the Finale of the Ninth in the synthesis of Baroque elements and most modern harmony, as one can even see with great clarity from the fragmented, surviving material.

## Formal Analysis of the Completed Finale (NE 2004)

Bars	Section	Length	Periods	Annotations
<b>1–42</b>	<b>EINGANG</b> [Introit]	<b>42</b>		
1–12	Motto	12	4 / 8	From 1 <sup>st</sup> Mvmt., Hrns., b. 19 / Toccata Rhythm
13–30	Condensation; crescendo	18	2 / 4 / 8 / 4	Cross motif in mutation (Adagio-Coda)
31–42	Theme antic. / Pre climax; reduction	12	12	Augmentation & Diminution simul.
<b>43–74</b>	<b>THEMA</b> [Main Theme]	<b>32</b>		
43–58	Main Theme (Toccata Rhythm)	16	12 / 4	Cross motif; Minim Progression; Trp. Fanfare
59–68	Reduction ( <i>memento mori</i> )	8	8	<i>passus duriusculus</i> [=PD]; Cross motif
69–74	Chorale bridge (Brass)	8	8	
<b>75–130</b>	<b>GESANGSPERIODE &amp; TRIO</b>	<b>56 [opt. 54]</b>		
<b>75–92</b>	<b>"Gesangsperiode"</b> [Song Period]	<b>20 [18]</b>		
75–84	(Toccata Rhythm, deriv. fr. Main Theme)	10	2 / 8	Cross motif; Minim Progression; PD
85–94	Repetition	10	[2] / 8	Lyrical Counterpoint; Woodwind bridge
[87–94]	[10]	[8]		[Alternative version, abridged]
<b>95–108</b>	<b>"Trio Fis-Dur"</b>	<b>14</b>		
95–102	Trio ... (Toccata Rhythm)	8	8	Cross motif; Lyrical Counterpoint;
103–08	...to be continued	6	3 / 3 [= 6]	PD and <i>memento mori</i>
<b>109–30</b>	<b>Song Period da capo (var.)</b>	<b>22</b>		
109–16	" <i>F-Ges</i> " (Klar., Fag., Hrn., Tb.)	8	8	Cross motif; Minim Progression
117–24	Variant in G major / Str.	8	8	Cross motif; PD; Lyrical Counterpoint (Vla.)
125–30	Pendulum of low notes ( <i>Ges-F</i> )	6	6	<i>Ges-F</i> (Phrygian) as <i>memento mori</i>
<b>131–56</b>	<b>ÜBERGANG</b> [Transition]	<b>26</b>		
131–40	Motto (inv.)	10	2 / 8	Toccata Rhythm
141–56	Ascent; annunciation (Woodwinds)	16	8 / 8	Quot. from Adagio (b. 151–4)
<b>157–208</b>	<b>CHORAL</b> [Chorale Theme]	<b>52</b>		
157–72	" <i>Choral E-Dur</i> "	16	8 / 8	Triplet figuration; Chorale Theme
173–80	Interjection	8	8	
181–92	Chorale repeated (var.)	12	12	
193–208	Reduction; Te Deum	16	8 / 8	PD; Te Deum motif as <i>memento mori</i>
<b>209–98</b>	<b>DURCHFÜHRUNG</b> [Development]	<b>90</b>		
209–44	Passacaglia: PD + Te Deum (Ob.: Gregorian motif in semibreve)	36	8 / 12 / 8 / 8	Triplets; Motto & Toccata Rhythm + dimin.; PD; Te Deum motif rect. (augm., dimin.)
245–52	Motto	8	8	(inv. only), imit., augm., dimin.
253–68	Passacaglia repet.	16	8 / 8	Triplets; Motto & Toccata Rhythm + dimin.; PD; Te Deum motif rect., inv., imit., augm., dimin.

Bars	Section	Length	Periods	Annotations
269–78	Motto	10	6 / 2 / 2	inv., rect., augm., dimin.
279–98	Song Period & Lyrical Counterpoint	20	8 / 6 / 6	rect., inv.; Trp. Fanfare; <i>memento mori</i>
<b>299–352</b>	<b>FUGE</b> [Fugue]	<b>54</b>		
299–318	Fugue Exposition	20	8 / 8 / 4	Theme Variant; Motto & Toccata Rhythm + dimin.
319–43	Fugue Development	25	3x3 / 8 / 8	Theme imit., rect., inv., augm., dimin. (quot.: Beethoven, Symphony No. 9, 1 <sup>st</sup> Mvmt., b. 427ff.)
344–52	Pleno <i>cis / b / fis</i>	9	3 / 3 / 3	Theme simult. rect., inv., dimin., imit.(!)
<b>353–84</b>	<b>FORTGANG</b> [= Continuation]	<b>32</b>		
353–68	Fugue Epilogue; pedalpoint	16	8 / 8	<i>Halleluja</i> (Vc.), Theme inv., imit. (quot.: <i>Toccata BWV 565</i> )
369–74	“ <i>Unisono c-moll</i> ”	8	8	Theme rect., imit.; dimin., imit.
375–84	Pedal progression; Pleno	8	8	Theme rect., imit. (quot.: <i>Aeterna fac / Te Deum</i> and Symphony No. 6, Finale).
<b>385–404</b>	<b>HORN-THEMA</b> [Horn Theme]	<b>20</b>		
385–92	Horn Theme (imit.)	8	8	Triplet; <i>Halleluja</i> ; Octave Fall from Main Theme 1 <sup>st</sup> Mvmt.; Toccata Rhythm
393–404	Continuation (Trp.; Woodw.)	12	12	<i>memento mori</i>
<b>405–62</b>	<b>GESANGSPERIODE &amp; TRIO</b>	<b>58</b>		
<b>405–20</b>	“ <i>Gesangsperiode</i> ” [Song Period]	<b>16</b>	8 / 8	Cross motif; Minim Progression; Lyrical Counterpoint; PD
<b>421–34</b>	“ <i>Trio Fis-Dur</i> ”	<b>14</b>		
421–28	Trio ...	8	8	Cross motif; Lyrical Counterpoint;
429–34	...to be continued	6	6 [= 3 / 3]	PD; <i>memento mori</i>
<b>435–62</b>	<b>Trio, Chorale, Gregorian motif</b>	<b>28</b>		
435–42	Trio developed (4 b. Viol., 4 b. Vc.)	8	8	Cross motif imit.
443–46	Chorale antic. in minims (Str.)	4	4	Chorale; Minim Progression
447–54	Song Period (inv.)	8	8	Cross motif inv.; Minim Progression inv.; PD
455–58	Gregorian motif	4	4	Cross motif and Minim Progression; Allusion to ‘Christ ist erstanden’ ...
459–62	Trio repet., Vc.	4	4	...and <i>memento mori</i>
<b>463–78</b>	<b>UNISONO; PLENO; TRANSITION</b>	<b>16</b>		
463–74	Double Unison; stringendo	12	12	Chorale antic.; Cross motif; Minim Progression
475–78	Pleno: Gregorian motif (rep.)	4	4	Cross motif; Minim Progression
<b>479–96</b>	<b>TRANSITION</b>	<b>18</b>		
479–88	Climax and reduction	10	10	Octave Fall; Triplet motif
489–96	Ascent; annunciation	8	8	Triplet motif; Adagio reminiscence (b. 13–6)
<b>497–540</b>	<b>CHORALE + TE DEUM</b>	<b>44</b>		
497–512	“2. <i>Abtheilung: Choral D-Dur</i> ”	16	8 / 8	Chorale; Te Deum motif
513–24	Repeat (inverted; sustained four b. omitted)	12	12	Chorale inv.; Te Deum motif
525–32	Interjection (inverted)	8	8	Triplet motif rect., inv., imit.
533–40	Chorale variant	8	8	Chorale var.; Triplet motif rect., inv., imit.
<b>541–56</b>	<b>HORN-THEMA</b>	<b>16</b>		
541–48	Horn Theme	8	8	Triplet motif; <i>Halleluja</i> ; Octave Fall
549–56	Horn Theme repeated	8	8	<i>memento mori</i>
<b>557–84</b>	<b>CODA INTROIT</b>	<b>28</b>		
557–72	Motto (stasis); <i>memento mori</i>	16	8 / 8	Motto inv., imit. (Ob.: PD)
573–84	Condensation; crescendo	12	8 / 4	Elements from transition into Chorale (Part I)
<b>585–604</b>	<b>PLENO</b> ( <i>Coagmentatio</i> )	<b>20</b>		
585–96	Fugue + Adagio + Scherzo + Main Theme	12	8 / 4	Overlay of four Main Themes in Pleno
597–604	Chorale (variant from b. 457ff.) + Te Deum	8	8	(Viol.: Cross motif; cf. Adagio, b. 235)
<b>605–28</b>	<b>KADENZ</b> [= Cadence]	<b>24</b>		
605–12	Chorale ascent	8	8	Cross motif; Te Deum
613–20	“ <i>Ces / F</i> ”: Fugue Theme inv.	8	8	+ triplets (Woodwinds); Motto
621–28	Pleno (Dominant Eleventh)	8	8	Motto; Trp. Fanfare and <i>memento mori</i>
<b>629–65</b>	<b>HALLELUJA</b>	<b>37</b>		
629–44	D pedalpoint; crescendo	16	8 / 8	Te Deum augm. dimin., rect., inv., imit.;
645–65	Pleno	21	8 / 4 / 4 / 5	Triplet motif; Te Deum; Minim Progression; <i>Halleluja</i>

## The Sources for the Finale as used in the New Edition (Concordance with FE and PV 1992)

NE (bars)	PV 1992	Bifol.	FE (page)	Length	Metrical Numbers	Condition / Structure
1–16	1–16	[,1 <sup>a</sup> E]	--- 67–70 95–98	16	1–4; 1-[2–5]-6–8; 1–2; 1–2-	Reconstr. [,1 <sup>a</sup> E] (16) from: 1 <sup>d</sup> C, t. 1–5, 8–9, 14–16, 21–24 SVE 1 <sup>c</sup> E
17–34	17–34	„2 <sup>a</sup> E	135–38	18	-3–4; 1–8; 1–4; 1–4-	Finished, valid bifol.
35–50	35–50	„3 <sup>a</sup> E	139–42	16	-5–12; 1–8-	Finished, valid bifol.
51–68	51–68	[,4 <sup>a</sup> E]	--- 131 143–46	18	-9–10-[11–12; 1–4;] 1–8; 1–2-	Reconstr.[,4 <sup>a</sup> E] (5-4-4-5) from: 2F, last 2 b. (finished instr.) and text from 3A
69–84	69–80; 83–86	4C/„5 <sup>a</sup>	151–54	16	-3–8; 1–2- [-;1–8];	4C/„5 <sup>a</sup> “giltig” (= valid)
85–102 [85–86] 87–102	99–114 [87–88]	[5/„6 <sup>a</sup> ]	--- 33 164–66	16	[18/][1–2/][1–8]; 1–8; [1–2/] 1–4- -5–8; 1–8	Reconstr. [5/„6 <sup>a</sup> ] (4-4/[6/]-4-4) from: [Repetition of b. 75–6 ad lib.] Sk., 4.–6. syst., and 5B, last 12 b.
103–20	115–32	[6/„7 <sup>a</sup> ]	--- 173–76	18 18	1–6 (or 1–3; 1–3); 1–8; 1–4- 1–3; 1–3; 1–8; 1–4	Reconstr. [6/„7 <sup>a</sup> ] (18 b.) from: 6 <sup>c</sup> B, almost compl.
121–38	133–50	7C/„8 <sup>a</sup>	181–84	18	-5–8; 1–6; 1–2; 1–6-	Finished, valid bifol.
139–54	151–66	8B/„9 <sup>a</sup>	189–92	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
155–70	167–82	9B/„10 <sup>a</sup>	193–96	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
171–86	183–98	10A/„11 <sup>a</sup>	197–200	16	-7–8; 1–8; 1–6-	Finished, valid bifol.
187–202	199–214	11A/„12 <sup>a</sup>	201–04	16	-7–12; 1–8; 1–2-	Finished, valid bifol.
203–18	215–30	„13a <sup>a</sup> E	217–20 205–07	16	-3–8; [1–8; 1–2-] -7–8; 1–8	SVE, instr. & supplemented from: 12C, first 10 b.
219–34	231–46	= „13b <sup>a</sup> E	221–24  213–16	16	[-3–12; 1–6-]  -7–8; 1–8; 1–6-	Incompl. SVE, instr.; part. supplemented from: SVE „13 <sup>a</sup> bE
235–50	247–62	13E/„14 <sup>a</sup>	225–28	16	-7–8; 1–8; 1–6-	Bifol. almost complete
251–66	263–78	[14/„15 <sup>a</sup> ]	--- 207–08	16	-7–8; 1–6-[-7–8; 1–6-]	Reconstr. [14/„15 <sup>a</sup> ] (16 b.) from: 12C, last 8 b.; Connection to 15D/„16 <sup>a</sup> synthesized from the surviving (8 b.).
267–82	279–94	15D/„16 <sup>a</sup>	253–56	16	-7–8; 1–6; 1–4; 1–4-	Str. compl.; main Wind parts sketched
283–98	295–310	16C/„17 <sup>a</sup>	257–60	16	-5–8; 1–12;	Str. compl.; main Wind parts sketched
299–314	311–26	17 <sup>c</sup> D/„18 <sup>a</sup>	277–80	16	1–8; 1–8;	Str. compl.; main Wind parts sketched
315–30	327–42	18D/„19 <sup>a</sup>	281–84	16	1–4; 1–3; 1–3; 1–3; 1–3-;	Str. compl.; main Wind parts sketched
331–46	343–58	[19/„20 <sup>a</sup> ]	--- 21 23	16	-4–8; 1–8; 1–3;	Reconstr. [19/„20 <sup>a</sup> ] (16 b.) from: Sketches on 18D/„19 <sup>a</sup> ; Sk., 3. & 4.syst., b. 33–41 and 1. syst., last b., 2., 3. & 5. syst.
347–62	359–74	20F/„21 <sup>a</sup>	285–88	16	1–3; 1–3; 1–8; 1–2-	Bifol. almost complete
363–78	375–90	21D/„22 <sup>a</sup>	289–92	16	-3–8; 1–8; 1–2-	Str. compl.; main Wind parts sketched
379–94	391–406	22D/„23 <sup>a</sup>	293–96	16	-3–8; 1–8; 1–2-	Str. compl.; main Wind parts sketched
395–410	407–22	23D/„24 <sup>a</sup>	297–300	16	-3–12; 1–6-	Str. compl.; main Wind parts sketched

NE (bars)	PV 1992	Bifol.	FE (page)	Length	Metrical Numbers	Condition / Structure
411–26	423–38	[24/,,25“]	--- 24 25 165–66	16	-7–8; 1–8; 1–6- -7–8; 1–[2]–3–[4]- -5–8; 1–6;	Reconstr. [24/,,25“] (16 b.) from: Sk., 2. syst., 6 b.; 3. syst., 4 b. and 5B, 6 b., Str. almost complete
427–42	439–54	25D/,,26“	301–04	16	-7–8; 1–6; 1–8;	Str. compl.; main Wind parts sketched
443–58	455–70	26F/,,27“	305–08	16	1–4; 1–8; 1–4;	Str. compl.; main Wind parts sketched
459–82	471–94	[27/,,28“]	--- 24 25	24	1–8; 1–8-[9–12; 1–4-] 1–8; 1–4- 5–8; “Schluß d-moll”	Reconstr. [27/,,28“] (24 b.) from: Sk., 3. & 4. syst., 12 b. and 1. syst., 4 b.; 8 b. synth. from 26f/,,27“, last 4 b. (transp.) and beginning of 28E/,,29“
483–98	495–510	28E/,,29“	309–12	16	5–6; 1–12; 1–2-	Str. compl.; main Wind parts sketched
499–514	511–26	29E/,,30“	313–16	16	-3–8; 1–8; 1–2-	Str. compl.; main Wind parts sketched
515–30	527–42	[30/,,31“]	---	16	[-3–12; 1–6-]	Reconstr. [30/,,31“] (16 b.) from: Inversion of the Chorale, respecting last 2 b. from 29E/,,30“ and first 2 b. from 31E/,,32“
531–46	543–62	31E/,,32“	317–20	16	-7–8; 1–8; 1–6-	Str. compl.; main Wind parts sketched

FROM THIS POINT ONWARDS, THE REMAINING SCORE BIFOLIOS ARE NO LONGER EXTANT

547–64	563–86	[32E/,,33“]	--- 319–320 6	18	[-7–8; 1–8;]1–8- 1–8	Reconstr. [32/,,33“] (16 b.) from: 31E/,,32“, 2 b. continued, b. 11–14 transp., and augmented to 8 b. Sk., 1. syst., first 8 b.
565–80	587–602	[33/,,34“]	--- 6	16	1–8; 1–8; 1–8; 1–8	Hypothetical [33/,,34“] (16 b.) from: Sk., 1. – 3. syst., 16 b.
581–96	603–18	[34/,,35“]	--- ---	16	[1–4; 1–8; 1–4] [1–4] [1–8; 1–4;]	Hypoth. [34/,,35“] (16 b.) from: 4 b. synth. from the foregoing synth. Coagmentation of Main Themes
597–612	619–34	[35/,,36“]	--- 305 45	16	[1–8;] 1–4-[-5–8] [1–8] 1–4-[-5–8;]	Reconstr. [35/,,36“] (16 b.) from: Chorale: first 4 b. from 26F/,,27“ augm., Sk. 4b.; 4 b. continuation synth.
613–28	635–50	[36/,,37“]	--- 47	16	1–8; 1–8; 1–8; 1–8;	Hypoth. [36/,,37“] (16 b.) from: Sk., cadence, 16 b.
629–48	651–70	[37/,,38“]	--- 47 ---	20	1–8; [1–8; 1–4-] 1–8; [1–8; 1–4-]	Hypoth. [37/,,38“] (20 b.) from: Sk., pedalpoint, last 8 b. Pedalpoint continued / <i>Halleluja</i> synth.
649–65	671–807	[38/,,39“]	---	17	[-5–8; 1–4; 1–4; 1–5]	Hypoth. [38/,,39“] (17 b.) Final Pleno / <i>Halleluja</i>



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**A LETTER ( 1885 )**

for Wm. Grant

December 21, 1885  
 Markt-St. Florian,  
 Austria

Dear Sophie,  
 Bruckner, that great good man,  
 plumper than in the photographs, and shorter,  
 but with that famous nose fixed in his face  
 like the hooked beak of some prehistoric turtle,  
 returned through the early morning from a stroll  
 and entered the doorway of the farmhouse kitchen.  
 He brought the cold clear morning with him.  
 It swirled into the room like attending angels  
 smelling of milk and wood smoke. Bits of straw  
 stuck to his jacket, a rough black homespun.  
 His ears glowed from the sunlight behind him,  
 and snowy peaks were just visible in the distance  
 over his shoulders, as he steamed and stamped,  
 not saying a word when he found us here,  
 where we had been waiting unannounced.  
 He was so much an emissary of the landscape,  
 which hovered like a crystal cathedral at his back,  
 that we were breathless at his entrance  
 and could only mutter, "Maestro, Maestro,"  
 awkward and confused as schoolboys—  
 a captain of the guard, named Brunner; Richter, the conductor;  
 and my lowly self, who as district manager  
 was representing the firm, since Herr Gutmann  
 had taken ill the previous day. The Captain  
 handed Bruckner the scroll we had been sent to deliver.  
 Bruckner read it and frowned, still standing all ashimmer  
 from the outdoors, as if that instant he had stepped  
 from another world, and for a moment  
 I thought we had presented the document  
 to the wrong person, that this was not the house;  
 that all the hurried preparation in offices and streets,  
 all that clatter of horse-drawn carriages  
 and wooden wagon wheels jolting over clamorous cobbles,  
 that stiff snap of frozen leather and hammering hooves,  
 slapping harnesses and jouncing chains  
 over the ice-packed country roads—had brought us  
 to the wrong place. And what, after all,  
 could we have given this shy, good man  
 that would have been of any value to him,  
 that would have made him do anything but frown  
 as he did then, turning the parchment over,  
 as if the other side would somehow explain  
 what it all meant and who we were  
 seated in his kitchen so early in the day.  
 We must have looked a sight, our faces haggard from the trip  
 that at the Emperor's bidding we had made without delay,  
 all night through fog and sleet and gusty winds,  
 and whose purpose we had quite forgotten  
 seeing Bruckner stout and steaming in the doorway,  
 even at that moment surrounded by a slight mist,  
 as if he had brushed against a column of heavenly masonry  
 just before re-entering the confines of our world.  
 What, really, could be said at such a moment,  
 except by the Captain, who stepped forward,

clicked his heels, and exclaimed, "The Emperor Franz Joseph extends his greetings and invites you. . ." and stopped, for Bruckner had smiled, shrugged, and opened his hands as if he couldn't comprehend the language, or was deaf, and stood there meekly like a prisoner who agreed to come along without a fuss although he didn't understand the charges. All this happened just as an icy wind sailed through the doorway from the gothic mountains, blowing the feathers of invisible angels into our faces.

I will tell you more of this when I return  
from locating that wayward shipment of Chopin etudes  
and Czerny lesson books in Salzburg, and settling  
my semi-annual accounts in Steyr and Linz.

Until then, I remain,  
Your respectful fiancé,

Wilhelm

"The Bruckner poem is pure fiction. It never happened. I invented an assistant to a music publisher who is writing a letter to his fiancée about a meeting he's just had with the composer Anton Bruckner. The assistant was sent with two others to announce to Bruckner either a state prize he had been awarded or a summons to an audience with Franz Joseph, ruler of the Austro-Hungarian Empire. The assistant is in awe of the composer, and his attitude surrounds the poem like a shimmering light, enhancing everything he sees. But he was a means to an end, and that end was taking a close look at Bruckner whose music and personality have intrigued me for years."

Morton Marcus Interview, by Ken Weisner (Red Wheelbarrow, 2002)

This poem by **Morton Marcus** is published in "Shouting Down The Silence: Verse Poems 1988-2001." Creative Arts Book Company, Berkeley California, 2002, and published here with permission of the author.

<http://mortonmarcus.jlmphotography.com>



Bruckner: Knight of the Order of Franz Joseph (*Josef Büche*)

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Please note that the email address for matters related to subscriptions, change of address, and other matters for Raymond Cox, Managing Editor, has changed to [raym-@tiscali.co.uk](mailto:raym-@tiscali.co.uk)

## Bruckner scores

### Instrumental Music, Cantatas and Large-Scale Choral Works

This is the first part of an endeavour to extend Arthur D. Walker's list of the published scores of Bruckner's works (printed in in Vol 9, No.1 of The Bruckner Journal, March 2005) to cover the composer's entire output. This list will be supplemented in future issues of The Bruckner Journal by a list of scores of Smaller Sacred Works, Magnificat and Psalm settings and Secular Vocal Music, which Crawford Howie has provided. We invite any readers with scores of the works listed below whose details have not been included to send information so that we can produce as complete a list as possible, thereby creating a useful resource for anyone trying to find their way around Bruckner scores.

Abbreviations: *ABSW* = *Anton Bruckner Sämtliche Werke*: 'new' Complete Edition, ed. Leopold Nowak et al. Vienna, 1951-.

*G-A* = August Göllerich and Max Auer. *Anton Bruckner. Ein Lebens- und Schaffensbild*. 4 volumes in 9 parts. Regensburg, 1922-37; reprinted 1974, including supplementary volume containing corrections and additions.

#### Bruckner Scores: Instrumental Music

***Abendklänge* WAB 110:** for violin and piano. Composed Linz, 7 June 1866.

*G-A* I, 1922, pp. 104-5. Facsimile of original.  
*ABSW* XII/7 (ed. Walburga Litschauer), Vienna, 1995.

***Aequale in C minor* WAB 114:** for three trombones. Composed St. Florian, January 1847.

*G-A* II/2, 1928, p.83.  
*ABSW* XXI/1, 1984, p. 52.

***Aequale in C minor* WAB 149:** for three trombones. Composed St. Florian, January 1847.

*ABSW* XXI/1, 1984, p. 53.

***Andante (Vorspiel) in D minor* WAB 130:** for organ. Composed St. Florian, 1846?

Anton Böhm & Sohn (6942), Augsburg and Vienna, 1927. No. 1 of *Zwei Orgelstücke*, edited and with foreword by Josef Gruber. Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*, ed. Hans Haselböck. Belwin Mills, New York (Kalmus Organ Library 3266), p. 3.  
*ABSW* XII/6 (*Werke für Orgel*, ed. Erwin Horn), Vienna, 1999, p.4.

***Drei kleine Stücke* WAB 124** for piano duet. Composed St. Florian, between 1853 and 1855.

Universal Edition (U.E.8171), Vienna, 1925. Edited and with foreword by Josef L. Wenzl.  
*ABSW* XII/3 (*Werke für Klavier zu vier Händen*, ed. Walburga Litschauer), Vienna, 1994, pp. 4-7.

***Erinnerung* WAB 117:** for piano. Composed Linz, c. 1868.

Doblinger (D.2502), Vienna, 1900. Edited and with foreword by August Stradal. Doblinger (D.8616), Vienna, 1953. Edited by Erwin Christian Scholz.  
*ABSW* XII/2 (*Werke für Klavier zu zwei Händen*, ed. Walburga Litschauer), Vienna, 1988, pp. 25-8.

**Fantasie WAB 118:** for piano. Composed Linz, 10 September 1868.

Hüni, Zürich, 1921.  
G-A III/2, 1930, pp. 246-9. Facsimile of autograph.  
ABSW XII/2, 1988, pp. 19-24.

**Fuge in D minor WAB 125:** for organ. Composed Linz, 6-8 November 1861.

Franz Gräflinger, *Anton Bruckner. Bausteine zu Bruckners Lebensgeschichte* (Munich: Piper, 1911), insert after p. 87.  
Universal Edition (U.E.8752), Vienna, 1926. *Präludium C-Dur / Fuge d-Moll für Orgel*, edited and with foreword by Josef V. Wöss.  
Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*.  
Belwin Mills (Kalmus Organ Library 3266), pp. 32-4.  
ABSW XII/6, 1999, pp. 9-11 (sketch and exposition with alternative counter-subject also printed on pp. 12-15).

**Klavierstück in E flat major WAB 119:** for piano. Composed St. Florian or Linz, c.1856.

G-A III/2, 1930, p. 182. Facsimile of original.  
ABSW XII/2, 1988, p. 16.

**Lancier-Quadrille WAB 120:** for piano. Composed St. Florian, c.1850.

ABSW XII/2, 1988, pp. 5-14.

**March in E flat WAB 116:** for military band (two flutes, four clarinets, two flugelhorn, three euphoniums, four horns, six trumpets, three trombones, side drum and bass drum). Composed Linz, 12 December 1865.

G-A III/2, 1930, pp. 225-33. Facsimile of original.  
ABSW XII/8 (ed. Rüdiger Bornhöft), Vienna, 1996.

**Nachspiel in D minor WAB 126:** for organ. Composed St. Florian, 1846?

Anton Böhm & Sohn (6942), Augsburg and Vienna, 1927. No. 2 of *Zwei Orgelstücke*, edited and with foreword by Josef Gruber.  
Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*.  
Belwin Mills (Kalmus Organ Library 3266), pp. 4-7.  
ABSW XII/6, 1999, pp. 1-3.

**Präludium in C major ('Perger Präludium') WAB 129:** for organ. Composed St. Florian, 20 August 1884.

Universal Edition (U.E.8752), Vienna, 1926. *Präludium C-Dur / Fuge d-Moll für Orgel*; supplement to *Musica Divina XIV/10*, 1926. Edited and with foreword by Josef V. Wöss.  
Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*.  
Belwin Mills (Kalmus Organ Library 3266), p.20. Ending altered.  
ABSW XII/6, 1999, p. 16 (sketch printed on p. 17).

**Präludium in E flat major WAB 127:** for organ. Composed Hörsching, c.1836. Authenticity doubtful.

Max Auer, *Anton Bruckner*, Vienna, 1932, music example 1 in Appendix.  
ABSW XII/6, 1999, pp. 24-5.

**Quadrille WAB 121:** for piano duet. Composed St. Florian, c.1854.

G-A II/2, 1928, pp. 23-42. Facsimile of original.  
Heinrichshofen (H.V.13551), Wilhelmshaven, c.1944. Edited and with foreword  
by Heinrich Lemacher.  
ABSW XII/3, 1994, pp. 8-23.

**Sonata in G minor (1<sup>st</sup> movement, sketch):** for piano. Composed Linz, 29 June 1862.

ABSW XII/2, 1988, pp. 29-39.

**Steiermärker WAB 122:** for piano. Composed St. Florian, c.1850.

G-A II/2, 1928, p. 43.  
Anton Böhm (9060), Vienna. Arrangement for choir by Rehmann.  
ABSW XII/2, 1988, p. 15.

**Stille Betrachtung an einem Herbstabend:** for piano. Composed Linz, 10 October 1863.

G-A III/2, 1930, pp. 217-8. Facsimile of original.  
ABSW XII/2, 1988, pp. 17-18.

**Vier Präludien in E flat major WAB128:** for organ. Composed Hörsching, c.1836. Authenticity doubtful.

G-A I, 1922, pp. 97-102.  
Belwin Mills (Kalmus Organ Library 3266). Nos. 3 and 4 only.  
ABSW XII/6, 1999, pp. 27-30.

**Vorspiel und Fuge in C minor WAB 131:** for organ. Composed St. Florian, 15 January 1847.

G-A II/2, 1928, pp. 77-82. Facsimile of first page of fugue in G-A II/1, after p. 60.  
Benno Filser (88974), Augsburg, 1929. Completed and arranged by Franz  
Philipp, with foreword by Max Auer.  
Doblinger, Vienna, 1970. *Anton Bruckner Orgelwerke*.  
Belwin Mills (Kalmus Organ Library 3266), pp. 15-19.  
ABSW XII/6, 1999, pp. 5-8.



Andante and Nachspiel in D minor, WAB 130 & WAB 126, Anton Böhm and Son, 1940 ed.

## Bruckner scores: Cantatas and large-scale choral works

**Entsagen WAB 14:** for soprano or tenor soloist, four-part mixed voice choir and organ (piano).  
Composed St. Florian, c.1851..

G-A II/2, 1928, pp. 47-58 (facsimile of autograph).  
Doblinger (D.9126), Vienna, 1956. Edited and with foreword by Ludwig  
Daxspurger.  
ABSW XXII/1-5, Vienna, 1987, pp. 51-6. Edited Franz Burkhart, Rudolf H.  
Führer and Leopold Nowak.. Full score and study score formats.

**Fest-Cantate, 'Preiset den Herrn' WAB 16:** for bass soloist, male voice solo quartet, four-part  
male voice choir, wind orchestra and timpani. Completed Linz, 25 April 1862.

G-A III/2, pp. 197-216 (facsimile of autograph).  
Doblinger (D.8869), Vienna, 1955. Piano score, edited and with foreword by  
Karl Etti.  
ABSW XXII/6-8, Vienna, 1987, pp. 149-77. Full score; also available separately  
(XXII/6)in study score format.

**Festgesang 'Sankt Jodok sproß aus edlem Stamme' WAB 15:** for soprano, tenor and bass  
soloists, four-part mixed voice choir and piano. Composed St. Florian, December  
1855 for Jodok Stülz, dean of St. Florian abbey

G-A II/2, pp. 241-54. Facsimile of autograph.  
ABSW XXII/1-5, 1987, pp. 129-45. Full score and study score formats.



Helgoland – Piano score, arr. Cyrill Hynais, Doblinger

**Germanenzug WAB 70:** for male voice quartet, four-part male voice choir and brass. Composed Linz, 1863.

Ried, Josef Kränzl, 1865.

Adolf Robitschek (A.R.1657), Vienna. Edited Eduard Kremser

ABSW XXII/6-8, 1987, pp. 181-212. Also available separately (XXII/7) in study score format.

ABSW zu XXII/7, Vienna, 1993. Piano score, edited Rudolf H. Führer.

**Helgoland WAB 71:** for four-part male voice choir and orchestra. Composed Vienna, 1893.

Doblinger (D.1885), Vienna, 1893. Piano score, arr. Cyrill Hynais.

Doblinger (D.2334), Vienna, 1899. Full score.

Universal Edition, Vienna, 1924. Piano score, arr. Cyrill Hynais.

Universal Edition, Vienna, 1926. Full score.

ABSW XXII/6-8, 1987, pp. 215-76. Also available separately (XXII/8) in study score format.

**Kantate WAB 61:** for six-part mixed voice choir, three horns, two trumpets and bass trombone.

First version, '**Heil, Vater! Dir zum hohen Feste**', composed St. Florian, September 1852 for Prelate Michael Arneth's name-day.

ABSW XXII/1-5, 1987, pp. 59-75. Full score and study score formats.

Second version, '**Auf, Brüder! auf zur frohen Feier**', revision of first version (with different text) for Prelate Friedrich Mayr's name-day in July 1857.

G-A II/2, 1928, pp. 131-40.

ABSW XXII/1-5, 1987, pp. 79-95. Full score and study score formats

**Kantate 'Auf, Brüder, auf! Und die Saiten zur Hand' WAB 60:** for male voice quartet, four-part mixed voice choir, four-part male voice choir and wind. Composed St. Florian, July 1855 for Prelate Friedrich Mayr's name-day.

G-A II/2, 1928, pp. 229-39.

ABSW XXII/1-5, 1987, pp. 99-126. Full score and study score formats.

**Musikalischer Versuch nach dem Kammer-Styl WAB 93**

First version: for soloists, four- and eight-part mixed voice choir, and piano. Composed St. Florian, 1845.

ABSW XXII/1-5, 1987, pp. 3-15. Full score and study score formats.

Second version: for same forces as above. Composed St. Florian, 1845.

ABSW XXII/1-5, 1987, pp. 19-32. Full score and study score formats.

Third version, **Vergißmeinnicht**: for same forces as above. Composed St. Florian, 1845.

G-A 1, 1922, pp. 283-300 (facsimile of autograph).

ABSW XXII/1-5, 1987, pp. 35-48. Full score and study score formats.

## In memoriam Horst Haschek



Both Schubert and Bruckner had good friends within the medical profession. Nobody, in recent times, did more to perpetuate this medico-musical link in Vienna than Horst Haschek (1920-2004), Director of the Urological Department of the Allgemeine Poliklinik until his retirement in 1986. Prof. Haschek held posts in all Vienna's major musical institutions, including that of President of the Musikverein. His musical enthusiasms were shared for many years by his wife Gertraude, who pre-deceased him in 2001. In his last years Prof. Haschek cut down on his honorary appointments, but he retained to the end the Presidency of the Internationale Bruckner-Gesellschaft, a position he had occupied since 1970.

Prof. Haschek was on friendly terms with Leopold Nowak, the long-standing Editor of the Bruckner Gesamtausgabe, to which cause he gave his particular attention and support. He instigated the *Studien & Berichte*, the twice-yearly IBG periodical circulated to all members, contributing a foreword to every issue to date (63 in total!). Horst Haschek's personality is perhaps best reflected in his article for the December 2001 issue, written under the impression of the terrorist attacks on the World Trade Center:

"[...] The devastating events of these days with their unforeseeable consequences for all mankind cannot pass without having some impact on the contents of this music journal.

"Central to all our deliberations is the burning question of the source of this unfathomable hatred, so often linked with incomprehensible self-destruction.

"After the decades of the East-West confrontation were over, we all believed the time had come to destroy the arsenals of atomic weapons, dispose of the stockpiles of biological weapons and finally embark on a future sustained by understanding, consideration and helpfulness towards our neighbours. It must be admitted that the great monotheistic religions are - as in past ages - clearly striving towards this humanitarian goal but are failing to achieve it. And for politicians under the pressure of public opinion, self-regard and the hunger for power have often remained the guiding principles. We have not succeeded in putting a stop to the destruction of our environment, inexorable in the long term, just as we have failed to solve the problem of rich and poor.

"The solution to these questions is, in theory, very simple. Love, decency, consideration, humility, the readiness to work within the community according to one's lights: these would ensure peace and prosperity. Since historical records began - which is several thousand years ago - scarcely anything in the fundamental course of history has changed, except that the weapons of destruction have been refined to an unimaginable degree.

"What do these thoughts have to do with Anton Bruckner?"

"Clearly a change in the world cannot be commanded from above; it is up to every one of us, in all humility and accepting the limited possibilities, to show by example how a peaceful co-existence might work. I am convinced that the arts, and especially the power of music to bring nations together, would be capable of making some contribution, however small. After a concert in the goldene Saal of the Musikverein one could read from people's faces that, while still deeply moved by the music, they might be prepared to serve the goal described above - for a short time at least. We are not going to change the world, but perhaps we shall form a few cells of goodwill and achieve our own peace."

In his final contribution to the *Studien & Berichte*, published in the month of his death, Prof. Haschek wrote: "I am more and more convinced that, in a world which is changing dramatically in crucial matters, music and especially the masterly musical oeuvre of Anton Bruckner is giving many people help, faith and spiritual refreshment in times of depression."

*Peter Palmer*

Dr Thomas Leibnitz, Director of the Music Collection of the Austrian National Library, has been nominated to succeed Prof. Haschek as President of the International Bruckner Society. His election was due to be confirmed in June 2005.

<p><b>In Memoriam Marcello Viotti</b> 29 June 1954 - 16 February 2005</p>
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Following Florence Bishop's review of a Bruckner performance conducted by Marcello Viotti (TBJ, November 2003), it is sad to learn of this conductor's untimely death in Munich. Marcello Viotti was born of Italian parents at Vallorbe, in the Swiss canton of Vaud. He studied the piano, cello and singing at the Lausanne Conservatoire and was inspired to take up conducting by the example of Wolfgang Sawallisch. A first prize at San Remo in 1982 helped to launch his professional career. Viotti's natural affinity with opera was reflected in numerous engagements in Europe and the United States, not least in his appointment as music director of La Fenice opera house in Venice (2002). At the same time Viotti was active in the concert hall, occupying conducting posts in Bremen, Saarbrücken and Munich. His activities in the Bavarian capital included a sacred music project entitled "Paradisi gloria". In March of this year he was scheduled to conduct Wagner's Parsifal - his first venture into German music drama - in Venice. He suffered a stroke, which was to prove fatal, while rehearsing a concert performance of Massenet's Manon.

Peter Palmer



## **Missenden Abbey Weekend Course**

Over a series of three weekends at Great Missenden Abbey, set in a magical rural setting, Ian Beresford Gleaves presented a course covering 9 Bruckner symphonies. It would be hard to overemphasise the extraordinary nature of this 'happening'. It is tempting to paraphrase Dr Johnson, the surprise being not that it is done well, but that it is done at all, given the general climate of Bruckner reception in Britain today. But it should go on record that not merely was it done, but was done extremely well.

Ian Beresford Gleaves is editor (no doubt amongst many other accomplishments) of *Wagner News*, and a contingent of Wagnerians were present (including Eric who had notched up attendance at 51 Ring Cycle performances), balanced by a good percentage of Bruckner Journal Readers, and one or two unaligned who turned up out of curiosity.

Each session covered a movement, and Ian's general approach was to provide an analytical framework for each movement in terms of sonata form, written up on flip-chart in felt tip pen, describing and illustrating the main elements of the exposition, and then pointing to selected developmental aspects in what follows. Every so often he would leap to the piano and, playing with stunning facility from the orchestral score, illustrate not only the Bruckner, but from memory play comparisons from Johann Strauss, Wagner, Schubert, Beethoven, Mozart and much else. We sat at our desks, scores open, hanging on every word.

When he finished his preliminary comments, he played a CD recording of the complete movement that had been the subject of the session, either one of his own or one brought in by one of the students. (This gave me a rare opportunity to hear the Karajan VPO performance of the 1st movement of the 8th without knowing it was Karajan, so enabling an unprejudiced reaction...)

In one of his most memorable statements, echoing Robert Simpson, Ian spoke of the Brucknerian symphonic process as being 'the gradual illumination of the light that shines behind the whole work'. And he shone his own light upon parts of the symphonies to which I had hitherto given inadequate attention, such as the 'charming' and 'enchanted' trio of the 7th Symphony's Scherzo. No matter how well you thought you knew the work, Ian was able to highlight aspects you previously were unaware of, and overall it was his sheer enthusiasm and joy in Bruckner, and his ability to communicate this, leavened by occasional humour, that made these such valuable weekends for those who attended.

KW

## **UK Concerts**

5 July at 20:00

**Bruckner: Symphony No 7**

Hallé Orchestra, Elder

St Pauls Cathedral, London

☎0845 120 7502

10 July at 19:30

**Schubert: Symphony No 8 “Unfinished”**

**Bruckner: Symphony No 4 “Romantic”**

Chesterfield Symphony Orchestra, The Winding Wheel, Holywell Street, Chesterfield

☎01246 273767

## **Edinburgh Festival**

Usher Hall, Edinburgh

☎ 0131 473 2000

26 August at 20:00

**Strauss: Till Eulenspiegel**

**Mahler: Des Knaben Wunderhorn**

**Bruckner: Symphony No 6**

Gustav Mahler Jugendorchester, Metzmacher

3 September at 19:00

**Schubert: Symphony No 1**

**Mozart: Clarinet Concerto**

**Widmann: Lied für Orchester**

**Schubert: Symphony No 8, “Unfinished”**

**Bruckner: Symphony No 9**

Bamberger Symphoniker, Nott

## **BBC ‘Proms’**

Royal Albert Hall, London

☎ 020 7589 8212

10 August at 19:30

**Weber: Overture - Der Freischütz**

**Unsuk Chin: snagS & Snarls**

**Bruckner: Symphony No 6**

Deutsches Sinfonie-Orchester Berlin, Nagano

8 September at 19:30

**Bruckner: Symphony No 8**

Vienna Philharmonic Orchestra, Eschenbach

## ***Bruckner at the Festivals***

### **Zürcher Festspiele – Zurich Festival**

Grosser Tonhalleaal, Tonhalle, Zürich

☎ +41 01 206 34 34

17 June at 19:30 **Symphony No 7**

Tonhalle-Orchester, Zürich, Bernard Haitink

18 June at 19:30 **Symphony No 8**

Leipzig Gewandhausorchester, Blomstedt

19 June at 19:30 **Symphony No 9**

Tonhalle-Orchester, Zürich, Bernard Haitink

24 June at 19:30 **Symphony No 0 & No 1**

Tonhalle Orchester, Zürich, Skrowaczewski

28 June at 19:30 **Symphony No 2**

Tonhalle Orchester, Zürich, Skrowaczewski

2 July at 19:30 **Symphony No 6**

Tonhalle Orchester, Zürich, Skrowaczewski

8 July at 19:30 **Symphony No 4 “Romantic”**

Orchestre des Champs-Élysées, Herreweghe

9 July at 19:30 **Symphony No.5**

Tonhalle-Orchester, Zürich, Blomstedt

10 July at 11:15 **Symphony No.3 &**

**Wagner: Siegfried’s Rhine Journey and Funeral March**

Orchester der Oper Zürich, Chailly

## **Internationale Musikfestwochen**

### **Luzern - Lucerne Festival**

Konzertsaal, Kultur- und Kongresszentrum Luzern

☎ +41 (0)41 226 44 80

11/12 August at 19:30 -

**Beethoven: Piano Concerto No 3**

**Bruckner: Symphony No 7**

Lucerne Festival Orch, Abbado.

28 August at 11:00 -

**Strauss: Till Eulenspiegel**

**Hartmann: Gesangsszene...**

**Bruckner: Symphony No 6**

Gustav Mahler Jugendorchester, Metzmacher

11 September at 18:30 -

**Bruckner: Symphony No.8**

Wiener Philharmoniker, Eschenbach.

14 September at 19:30 -

**Bruckner: Symphony No.5**

Gewandhausorchester Leipzig, Chailly.

17 September at 18:30 -

**Wagner: Parsifal: Prelude**

**Schönberg: 5 Pieces, op.16**

**Bruckner: Symphony No.9 in D minor**

Chicago SO, Barenboim.

### **Schleswig Holstein Festival**

☎0431 - 570 470

21 July at 20:00

**Mahler: Kindertotenlieder**

**Bruckner: Symphony No 9**

Bamberger Symphoniker, Nott

St Michaelis, Hamburg

31 July at 19:00

**Mozart: String Quintet, K 593**

**Bruckner: String Quintet**

Zukerman Chamber Players

Kuhhaus, Altenhof

14 August at 19:00

**Mahler: Adagio, Symphony No 10**

**Bruckner: Symphony No 6**

Deutsches Sinfonie-Orchester Berlin, Nagano

Musik- und Kongresshalle, Lübeck

**Salzburg Festival**

Felsenreitschule, Salzburg  
☎ +43 (0)662 / 8045-500

6 August at 11:00

**Mahler: Adagio, Symphony No 10**  
**Zimmermann, BA : Ich wandte mich...**  
**Bruckner: Symphony No 6**  
Deutsches Symphonie-Orchester Berlin, Nagano

**Internationales Brucknerfest Linz**

Großer Saal, Brucknerhaus, Linz ☎ 0732-775230

11 September at 20:00

**Bruckner: Symphony No.9** (with 4th mov. by Winbeck)  
Davies, DR / Bruckner Orchester Linz

16 September at 19:30

**Haydn: Symphony No.44 "Trauersymphonie"**  
**Bruckner: Symphony No.4 "Romantic"**  
Staatskapelle Dresden, Chung

22 September at 19:30 Stadtpfarrkirche, Linz

**Bruckner: Symphony No 9 (arr. Schmögner)**  
organ : Schmögner

22 September at 19:30

**Schönberg: Verklärte Nacht**  
**Bruckner: Symphony No 7**  
Wiener Philharmoniker, Boulez

23 September at 19:30 Mittlrer Saal, Brucknerhaus

**Bruckner: Ave Maria, Os Justi,**  
**Christus factus est**  
**Kropfreiter: Tota pulchra es Maria**  
**in memoriam Anton Bruckner**  
**Kropfreiter: 7 Motetten** Vocalensemble  
Polyhymnia Alte Universität Wien

28 September at 19:30 Mittlrer Saal Brucknerhaus

**Mozart: Piano Trio in E major, K 542**  
**Bernstein, L: Piano Trio**  
**Bruckner: Steirische Tänze für Klavier solo**  
**Bruckner: Abendklänge für Klavier und Violine**  
**Kropfreiter: Piano Trio - Valentin Trio**

29 September at 19:30, Stiftsbasilika, St. Florian

**Bruckner: Symphony No.3**  
Orchestre National de Monte Carlo, Janowski

2 October at 19:30, Stiftsbasilika, St. Florian

**Bruckner: Mass No.3 in F minor**  
Mitteldeutschen Rundfunks Sinfonieorchester,  
Luisi

**International Concert Selection**

Bruckner's music is performed all over the world: In **New Zealand**, the New Zealand Symphony Orchestra are performing the 3rd Symphony in Auckland on 18 June, and in Wellington on the 25th of June. Stefan Sanderling conducts.

On 29 & 30 June in **Jerusalem** the Jerusalem SO conducted by Haselböck will give a rare performance of Symphony No 1.

At Perth, **Australia**, on 1 & 2 July at 20:00 the West Australian SO under Bamert will do Symphony No 6. On 24, 26 & 27 of August, Maazel and the Sydney SO do the 8th Symphony in Sydney Opera House; and the Melbourne Symphony Orchestra do three performances of the 7th Symphony under Caetani on 1, 2 & 3 September, at the Hammer Hall, Melbourne.

In **Japan** at Tokyo Metropolitan Art Space on 5 July at 19:00 Tokyo New City Orch., conducted by Naito will perform the 4th Symphony, and on 21st of July in Osaka, the Kansai Philharmonic will do Bruckner's Overture in G minor and the Te Deum. The conductor is Iimori.

In **Argentina**, 29 July Symphony No 3 is to be performed by Orquesta Filarmonica de Mendoza, cond. Rettig, at Teatro Independencia, Ciudad de Mendoza

In Cour d'Honneur du Palais Princier, **Monte Carlo** on 7 August the Orchestre Philharmonique de Monte-Carlo, Janowski, will perform Symphony No 3 (Nowak, 1889)

In the **USA** the **Cleveland** SO Blossom Festival provides a performance of the 4th Symphony under Jahja Ling on July 15th; in **Chicago**, Barenboim and the Chicago SO will give three performances of the 5th Symphony on 29 & 30 September, and 11 October; and on 6 & 7 October Skrowaczewski conducts two performances of Symphony No 8 with the Minnesota Orchestra in **Minneapolis**. On 14 & 15 of October, the Music Hall, **Cincinnati** is the venue for two performances by the Cincinnati SO of Symphony No 8, conducted by Lopez-Cobos. In Davies Hall, **San Francisco** there will be two performances of the 3rd Symphony, the San Francisco SO conducted by Blomstedt, on 13 and 15 October, and on 14 October they play at the Flint Center, Cupertino.

There are many other concerts worldwide in the coming 3 months. The following web-site lists nearly all of them: <http://www.bekkoame.ne.jp/%7Ehippo/musik/konzertvorschau/bruckner.html>